



The Souvenir Card JOURNAL

FOURTH QUARTER 2002
VOLUME 22

NUMBER 4

THE OFFICIAL PUBLICATION OF THE SOUVENIR CARD COLLECTORS SOCIETY



ON THE COVER: An enlargement of a fierce looking eagle (the American symbol). Can you identify the souvenir card that it came from by name, date, and SCCS number? I offer a souvenir card or a hard-bound year set of four issues of this Journal (my choice) to the first member who properly identifies the source of the bird.



MEMBERSHIP LIST UPDATE

2017	Walter A. Ford	Washington, DC
2018	Richard A. Johnson	Floyds Knobs, IN
2019	Leon J. La Chance	Seaford, DE
2020	Robert S. Bailey	Crestline, CA
2021	Lawrence R. Kennedy	Portland, OR
2022	Ken Morris	Staten Island, NY

I would like to think (hope) that we had over two thousand active members, but as I look at the listing provided to me by Dana Marr, of the first 100 members, only 26 are still listed. Unfortunately, that is the case of our Society in general, i.e., as of September 2002 we have just under 400 names on our mailing list.

I am well aware that some members have died. I am also aware of the downturn in the economy and also that there are other attractions that have taken over the interests of former or the younger, perhaps, would-be collectors. The same is true with philately, as the declining subscriptions and memberships of various societies attest. I belong to three other

groups: The American Philatelic Society, The American Air Mail Society and The Brazil Philatelic Association (all of which in spite of their names are worldwide membership organizations). All are suffering from declining membership. Some groups have not survived, e.g., The Essay Proof Society, which in some ways paralleled our own, in the interest in engraving (see elsewhere in this issue). Several of the SCCS members who met at the Fall 2002 Mega Event in New York discussed this issue and, unfortunately, have no solution for it. Even the Bureau of Engraving and Printing seems to be in the process of abandoning Souvenir Cards!



This issue completes TEN YEARS under my editorship. Time flies when you're having fun? Here it is the 5th of December and I am still trying to finish this issue. I am patiently waiting for the "President's Message." As I work on my computer, it is snowing outside—our first for this coming winter—and my thoughts turn to the coming holidays. On behalf of the Society, I wish everyone a safe and happy holiday season and all the best for the New Year. Cheers!

Today is the 9th and the "President's Message" has been received and entered into this issue. It is ominous about the future of the BEP program and I hope that WE can do something to change their policy. The Secretary of the Treasury is about to be changed, would that he be a souvenir card collector!



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The Souvenir Card JOURNAL

Fourth Quarter 2002 Volume 22 Number 4



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PLEASE NOTE: I attempt to send the photo-ready copy of each issue to the printer no later than the first of the last month of the Quarter. So I request any input—ads, articles, illustrations, comments—to be sent to me no later than the middle of the second month of the Quarter. Your cooperation in meeting this goal is appreciated. Ed.

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Membership information, dues or replacement journals are the responsibility of the Secretary, Dana Marr. Information concerning this journal including submission of articles and advertisements should be addressed to the Editor. Thanks!

This is the final issue of the 2002 year. Thanksgiving has past and we all await the Christmas and New Years celebration. The economy stinks and the world situation is tenuous. I must apologize to **Bill Kriebel** who asked me to do this article early so he could finalize the journal before the Holiday period.

As usual I found myself with limited free time, as my work obligations seem to continue to increase, as the business environment becomes more difficult. Yet I was ready to finalize this message on the Thanksgiving weekend and I planned to issue the traditional thank you message to those who work hard and diligently for our society.

Then I received call from one of our members. Did you see the article in Coin World about the BEP announcement? I said no, but I was not concerned because we had had some open forum and subsequent phone conversations in which the BEP promised us that a souvenir card program was in the planning for 2003. I was shocked, angry and terribly disappointed when I read the headline that the "BEP drops souvenir card program". I felt betrayed and lied to.

I read the total article and learned that the traditional cost attractive souvenir cards that have been issued almost continuously for 33 year were being discontinued. The BEP would continue to issue the limited edition intaglio prints, at an increased cost of \$30 each, with four scheduled at numismatic shows. The spider press will be sent to these shows.

I do not understand the logic of the BEP personnel whose mission is to promote and educate the public. They have eliminated the spontaneous souvenir that the public could purchase yet continue the limited production \$30 item which most casual collectors will pass-by because of its expense. I know that they receive favorable responses to the spider press demonstration and wanted to continue that venue. This shortsighted decision will make it difficult to cultivate new collectors with such a high priced introductory item.

My main concern is selfish. How do I motivate you the members of our society to continue to collect souvenir cards in this hostile environment? I know that there is a hardcore group of collectors that will purchase the intaglio prints because they have been doing it for the many years that they have been made available since the first brown eagle print in 1984.

There is an additional group of collectors such as myself who will continue to pursue the limited edition intaglio prints. If you collect a mint and show canceled version of the intaglio print you are looking at 8 pieces at \$30 each. Add the 8 hand pulled proofs that I need to obtain and I am looking an investment of over a \$1,000 for the year. As long as I am earning a living I will purchase the item but I have cut back in some of my other collecting areas.

My real concern is the discussions I have had with the many members that I see at Philatelic and Numismatic shows. For them souvenir cards are one of the things they collect. It is not their main hobby like it is for me. In order for our collections to maintain their value we need to maintain the dedicated group of collectors, and dealers that pursue and service them. How many of the dealers are going to purchase \$30 pieces for their inventory to supply future collectors?

Therefore we as a group have to do what we can to maintain our hobby. We should express our disappointment to the BEP. I can only hope that they will see the light and reinstate the cost attractive souvenirs in 2004. Maybe they can add on an ad hoc basis some souvenir cards like the Savings Bond issue in 2003.

The Society will continue to issue cost effective cards. The New York Chapter has at least 4 cards on their agenda and I hope the Washington Chapter will issue a couple. We will have our Annual society card to be issued in conjunction with the ANA meeting in Baltimore in July. **Lee Quast** and **John Parker** are planning on issuing at last two cards and I believe a couple of shows are planning on issuing intaglio souvenirs. The Journal will continue to keep you informed of them.

So there will be things to collect. The society will continue and we will promote our hobby. We will meet our obligations to you. Now I need you to meet your obligation to us. **I need you to vote for souvenir card collecting by staying a member. If you haven't sent in your annual dues yet, then stop what you are doing and write that check to "SCCS" for \$25 and send it to Dana Marr**

The future of souvenir card collecting is in our hands. I hope you stay around for the ride.

Have a Healthy and Happy New Year!

(right) The text card that accompanied the Long Beach Coin and Collectible souvenir card (B264) illustrated on page 10 of this issue (frame added).

Seymour Schackler (50) asks if it would be possible to publish an address list of private clubs that issue souvenir cards. The editor would be glad to do this if he had that information, so I am asking the membership, if you know of sources for souvenir cards other than those listed on page 48, please send the information to me for publication. Thanks!

Cory G. Scott (385) asks for help with ASDA cards: "I have with the exception of three cards everything that ASDA has issued since 1974. Using the first edition of Curt's numbering guide and the first supplement I have numbered my White Ace Souvenir Card pages up to number 158." Does anyone have information on cards 159 and following, dates, images, etc.?

I have received a copy of the Bureau of Engraving and Printing's "2002 HOLIDAY Catalog". Part of the text reads: "We hope that you enjoy the special selection of our exquisitely unique line of currency related products as well as our engraved prints." Alas, there is no mention of souvenir cards or, in fact, engraved prints. The BEP's Internet address is www.moneyfactory.com. I still have no word on the projected 2003 souvenir card program, if any. I do understand that there is NO Savings Bond card planned for 2002.

Long Beach Coin & Collectibles Expo
Long Beach, California September 2002

The back of this \$2 Treasury note features a lathework border with an attractive central lathework counter. It also features lettering, and scrollwork with floral embellishments.

Engravers George U. Rose, Jr., Douglas S. Ronaldson, Edward M. Hall, Robert Ponickau, and William F. Lutz completed Miscellaneous Die 4780, on June 3, 1899.

On September 13, 1899, George A. Mason transferred the engraved \$2 Silver Certificate back design from Miscellaneous Die 4780, to Miscellaneous Die 5032. Robert Ponickau and George U. Rose, Jr., then engraved the Treasury Note in September and November 1899. The die history card does not indicate that the die was ever hardened, the last step in the engraving process indicating the completion of the die. The \$2 Treasury Note, Series of 1899, was never issued.

The article on anaglyptography by Greg Alexander (304) in Third Quarter 2002 issue (SCJ 22:3, pp. 11-18) received comment as a "fascinating article" by Linn's Stamp News Editorial Director, Michael Laurence, in the 4 November 2002 issue. Greg's article was in response to Michael's editorial in the 3 June 2002 issue of Linn's. Michael also wrote on the subject in the 22 July issue. I have included two related articles in this issue, starting on page 33.

SOUVENIR CARD JOURNAL ADVERTISING

Prices are per issue based on camera-ready copy or a set-up, one time charge of \$5.00. Payment should be made, in advance, to the "SCCS" and sent with copy and any instructions to the Editor. Ad location is at the discretion of the Editor, but requests will be honored if possible. Please use the SCCS numbering system and provide full identification and condition of the material being offered. All input must be received by the middle of the second month of the quarter involved.

2001 RATES PER ISSUE

1/4 page (6.75" x 2" or 3.25" x 4.5") =	12.00
1/3 page (6.75" x 3") =	16.00
1/2 page (6.75" x 4.5" or 3.25" x 9.25") =	24.00
2/3 page (6.75" x 6") =	36.00
Full page (6.75" x 9.25") =	48.00

William Kriebel, Editor, SCJ
1923 Manning Street, Philadelphia, PA 19103
kriebewv@drexel.edu

C

Wanted: YOUR AD HERE! Your membership entitles you to one free ad in each issue of the journal. Your ad will be repeated four (4) times, unless I am notified otherwise. Please limit your ad to five lines of type or it may be edited to fit the space available. Send copy to the Editor. Thank you.

4

For Sale: BEP engraved IPMS, ANA, and LBCC 2001 "untitled" mint cards, \$25 each. IPMS spider-press proof, \$140. ABNCo/BEP spider-press proofs: ASDA/NYC 1992, 1993 (100 printed) FUN 1994 (50 printed), \$165 each. Rich Brinton (487), P.O. Box 922, Union, NJ 07083 (908) 964-4724 nights.

4

Wanted: Mint ASDA cards (one each): 1A Lisda (Patriots)'74 (\$25); 35 SwepeX, TX'80 (\$3); 38 SwepeX, CO'80 (\$3); 131 SpringFair'89 (\$3); 132 Stamp Festival '89 (\$3); 205 Houston'94 (\$4); all '96 issues except "Folk Heroes" (\$6 each); C29 Tacoma'86 (\$3); C31 Portland'87 (\$3). William Butchard (1452), 8 Never Bend Drive, Ocala, FL 34482. (352) 237-0985.

4

Wanted: Contact with anyone interested in Duck souvenir cards. Albert J. Mirr, 110 Blowing Cave Road, Gurley, AL 35748. (256) 776-4406

3

For Sale: Souvenir Cards: BEP, USPS, UN, PPU and ASDA, mint and canceled. No. 10 SAE (83¢) for lists. Stephen Goceliak (831), P.O. Box 157, Fords, NJ 08863.

2

For Sale: B1, \$26; B2, \$27; B3, \$185; B4, \$10; B5, \$20; B6, \$5; B6 (FD canc), \$70; B7, \$40; B8, \$6; B28 (canc), \$12; B28A, \$25; B31, \$10; B33, \$11, B39 (canc), \$8; B55A, \$25; B76A, \$40. Private midwest and national stamp show cards, 1970s—1980s. Send want list. Jerome Husak (2015), 12302 W. Beechwood Dr., Sun City West, AZ 85375.

1

Wanted: I am missing the following Whole Numbers of *The Essay Proof Journal*: 34, 39-48, 57-64, 66-67, 69, 72, 75-76, 78-79, 82, 84, 87-151. Will buy or trade for souvenir cards. Advise asking price or cards wanted. William Kriebel (27), 1923 Manning Street, Philadelphia, PA 19103-5728 (215) 735.3697 or kriebewv@drexel.edu

1

For Sale: Pruning my collection. Examples (postpaid, insured): B184 IPMS 1994 mint \$12.00, V/C \$13.00, FDSC (matched) \$16.00; B211 ANA 1996 mint \$8.00, V/C \$10.00, FDSC (thematic) \$20.00. Discounts. Lists: Stan Miller (647), PO Box 788, Pleasant Valley, NY 12569 aftertheblue@worldnet.att.net

1

Wanted: Three USPS cards—PS59, PS69, and PS70. I just need one of each, will pay \$5 for the lot. Please write or e-mail first. Greg Alexander (304), 1917 NE Multnomah St., Portland, OR 97232; gslexan@hotmail.com

1

For Sale: Union Prints: F1983E, F1983G, F1984C; BEP, B65, B70, B85, B91, B95, B101, B109, B122, B127, B130, B134, B137, B141; FB1988B Centennial Certificate reprint (Compilation of B122, B127, and B130). Make reasonable offers to: Ed Whelan (344), 47 Gould St., Stoneham, MA 02180. Day: 617.434.5809 or edmund_l_whelan_jr@fleet.com

1

For Sale: BEP Eagles (B65, B70, and B72) \$450. Statue of Liberty (B74, B78, and B83) \$200. Three Liberty Bells (B95-6, B91-2, and B95-6) \$120. All 12 cards \$700. Check out my great prices for other cards at: <http://www.math.uncc.edu/~hbreiter/cards/BEPcards.html> Also, USPS souvenir pages at face value. Harold Reiter (1855), 5827 Beckett Court, Charlotte, NC 28211

4

For Sale: Super savings on our Super Bowl XXXVII sale on first day ceremony and event programs. Save 37% on a wide range of programs covering many topics. For list and details please send #10 SASE (60¢). Leo Stawicki (1246) Dept BIA, 76 Poplar Dr. Yorkville, IL 60560-9523.

1

For Sale or Trade: BEP 1894 Stamp Centennial in black (B186): Mint, \$125; Canceled on first day at BEP 1 July 1994 (Scott 2596) and FDOI 3 November 1994 (\$2.00 Madison, Scott 2875), \$200.00. Only ONE of each available. Other cards available. What do you need, what do you have to trade? William Kriebel (27), 1923 Manning Street, Philadelphia, PA 19103-5728 (215) 735.3697 or kriebewv@drexel.edu

DUES RENEWAL

If "2002" appears on your address label, your dues for the new year, 2003, are overdue. Don't miss an issues of this Journal or the Annual Souvenir Card. Please respond today! There is a dues notice/application on the back cover. Dues, check or money order made out to the "SCCS" should be sent to:

Dana M. Marr, Secretary, P.O. Box 4155, Tulsa, OK 74159-0155

About 20 people attended the Metro Chapter's 10th Anniversary Banquet on 29 September at the Blue Sky Cafe in Montclair, NJ. The restaurant is owned by chef David Joseph, the son of Dr. Clifford Joseph. He provided the group with a delicious buffet.

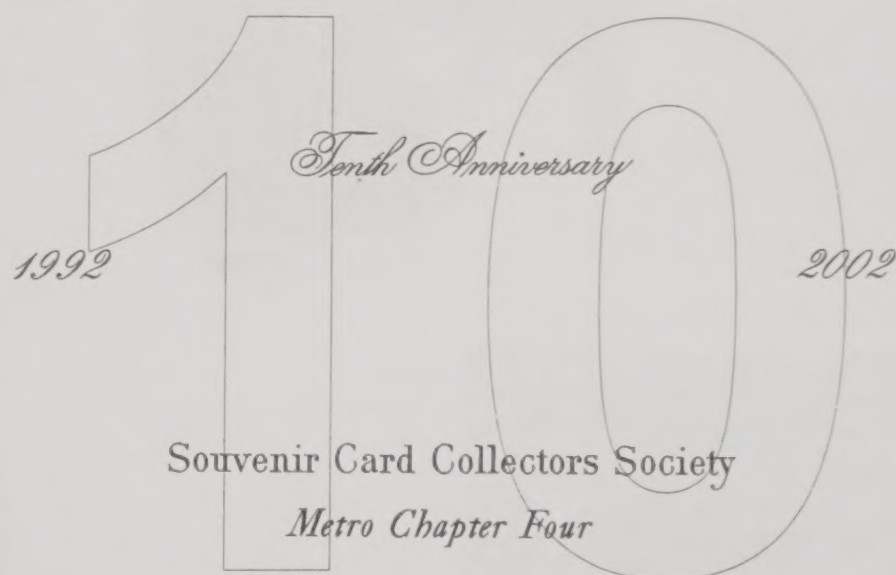
In addition to the members and some members' wives, there were three guests: Peter Joseph, also Cliff's son, who has designed several of the Chapter's historical souvenir cards; Tim Devaney of the Washington Press, who worked on the Battle of Brooklyn card and provided the engraving; and George Tselos, historian for the Statue of Liberty, who gave a slide lecture on the changing symbolism of "the Lady."

All of the attendees received a Metro banquet card, a numbered and overprinted copy of the Spring 2002 ASDA show card (above). The words "Celebration Banquet" are in silver color below the logo and may not reproduce very well.

Postage Stamp Mega Event, New York
April 4 - 7 2002
September 29 2002

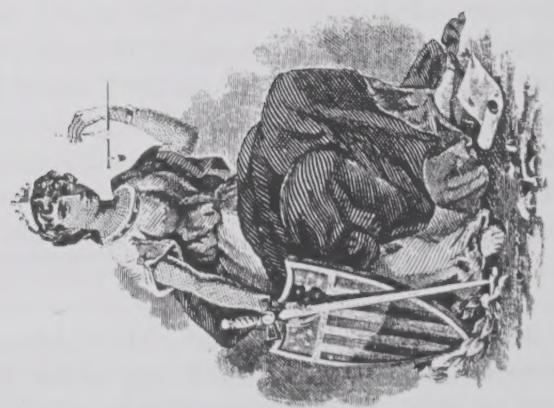
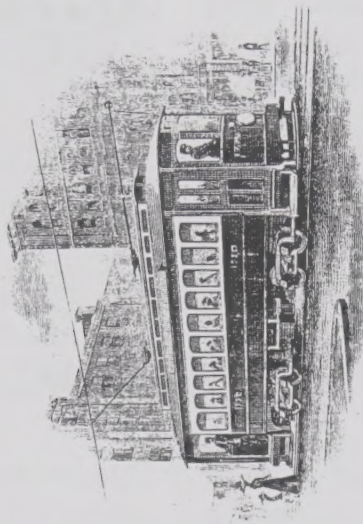
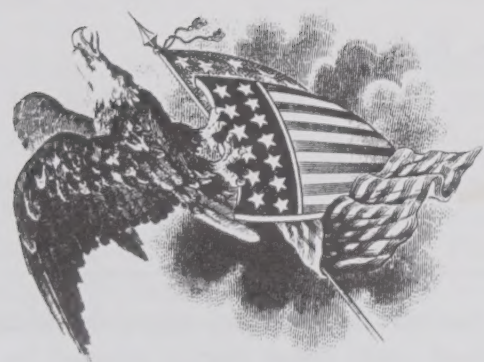


CELEBRATION BANQUET



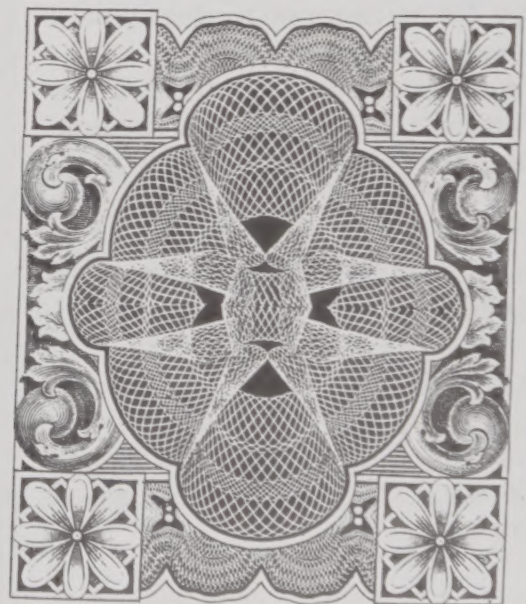
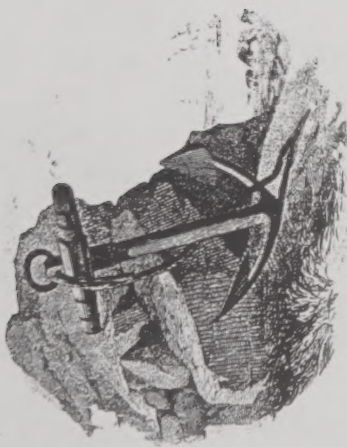
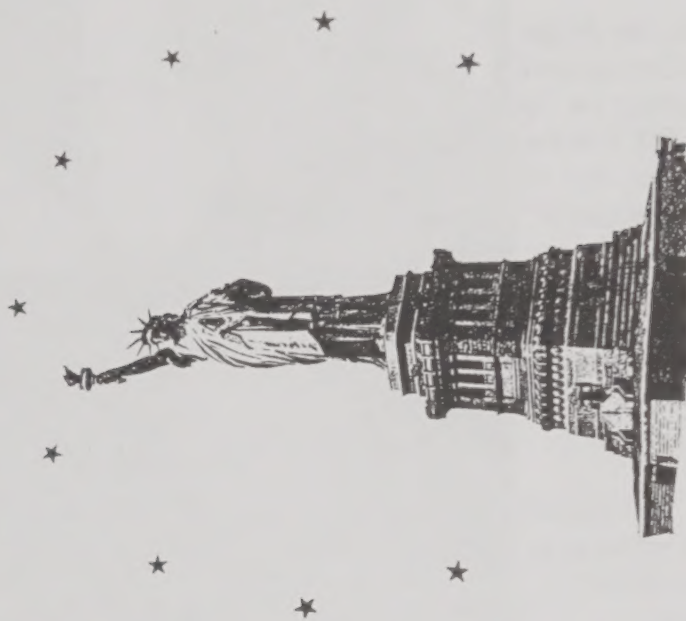
0018

A copy of the 10th Anniversary engraved folder with two engraved cards (next pages) printed by Mike Bean was past around. It was issued at the Fall Mega Show, 24-27 October. The cards bear ten of the engravings used on Metro cards issued over the last ten years.



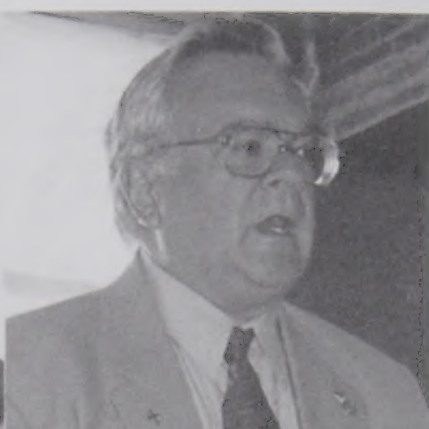
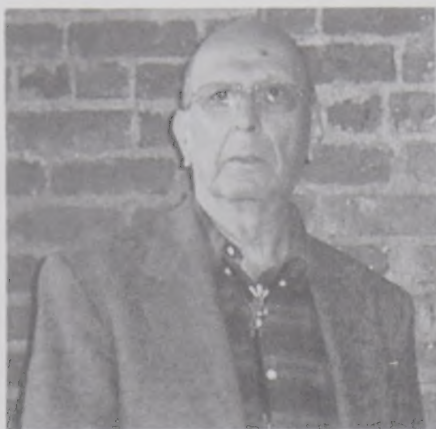
Souvenir Card Collectors Society
Metro Chapter Four

Metro 10th Anniversary Souvenir Card in green (M-32a)



Souvenir Card Collectors Society
Metro Chapter Four

Metro 10th Anniversary Souvenir Card in red (M-32b)



Metro Chapter Four has ~22 Charter Members who have paid dues since 1992. These members will soon receive an additional engraved card.

The Chapter also participated in the Mega Event, held at the Jacob Javitts Convention Center, with a table and a meeting on 26 October. The Event featured the FDOI of the Hawaiian Missionary sheet of four, one of which was used with the "pineapple cancel" for show canceled cards (opposite).

It appeared that the show was smaller than in previous years and was held in a space below the tall airy space with views to the Hudson River formerly used.

Mike Padwee, who supplied the digital photos of the Banquet also took some at or around the Chapter's table at the show:

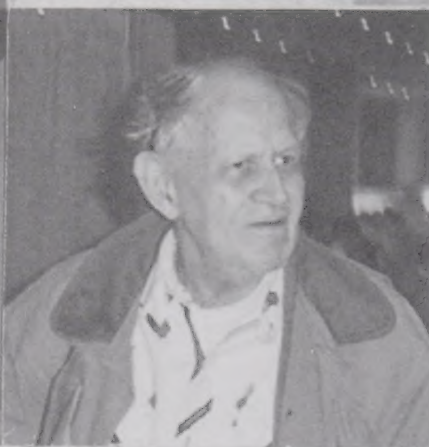
(left to right, top to bottom)

Banquet:

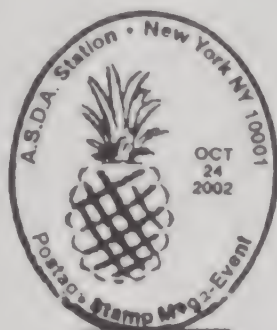
1. Dr. Clifford Joseph, Banquet arranger;
2. George Tselos, historian for the Statue of Liberty and guest speaker;
3. Ken Werring, Chapter chairperson;
4. Art Benjamin, SCCS National President and Treasurer;

Mega Event:

5. Steve Goceliak, Metro Vice Chairperson;
6. Bill Kriebel, Souvenir Card Journal Editor;
7. Herb Meisels, SCCS No. 3;
8. Group photo:(l. to r., front) Bill Cornelius, Art Benjamin, (l. to r., rear) Bill Kriebel, Steve Goceliak, Tom Whittle, Mike Padwee, Ken Werring.



Postage Stamp Mega Event, New York
October 24 - 27 2002



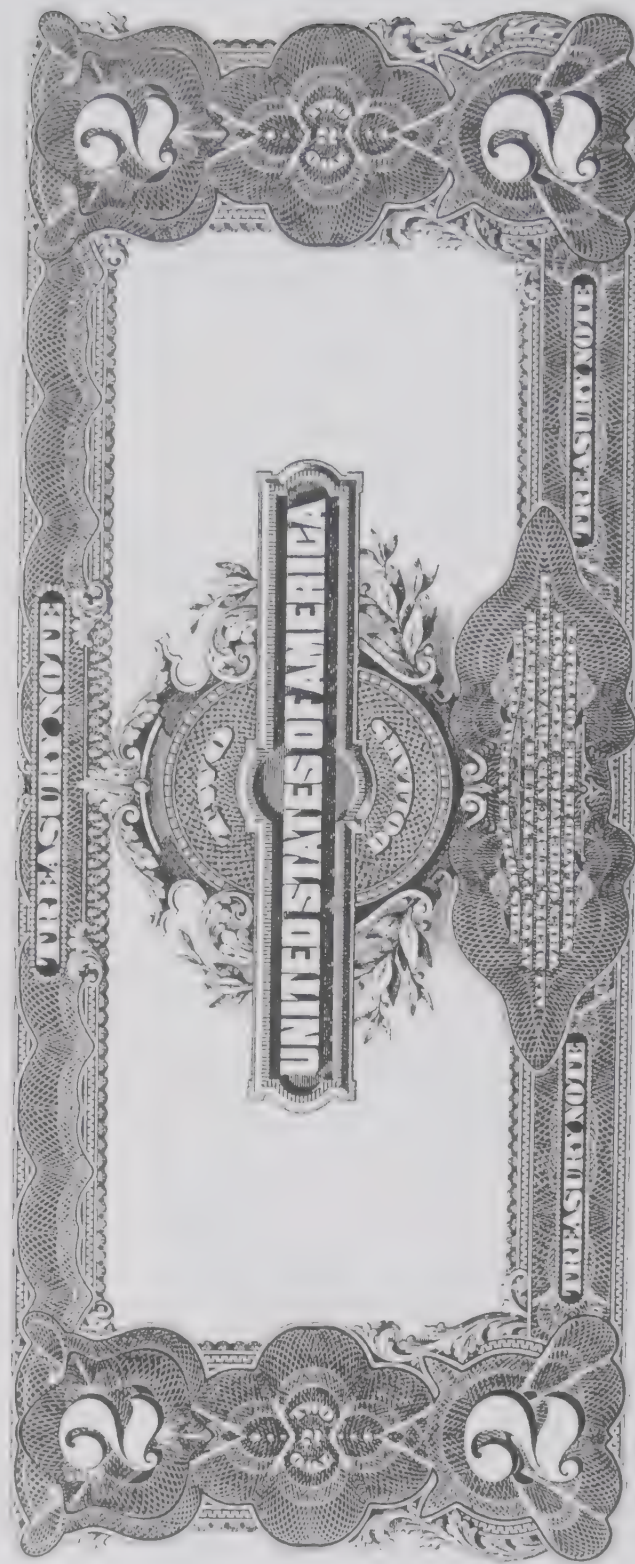
Hawaiian Missionary stamp 195

USA37



Metro Chapter Four Mega Event Souvenir Card (M-32a)

LONG BEACH COIN & COLLECTIBLES EXPO
 LONG BEACH, CALIFORNIA
 SEPTEMBER 2002



United States currency redeemable in coin

Long Beach Coin & Collectibles Expo (B264)

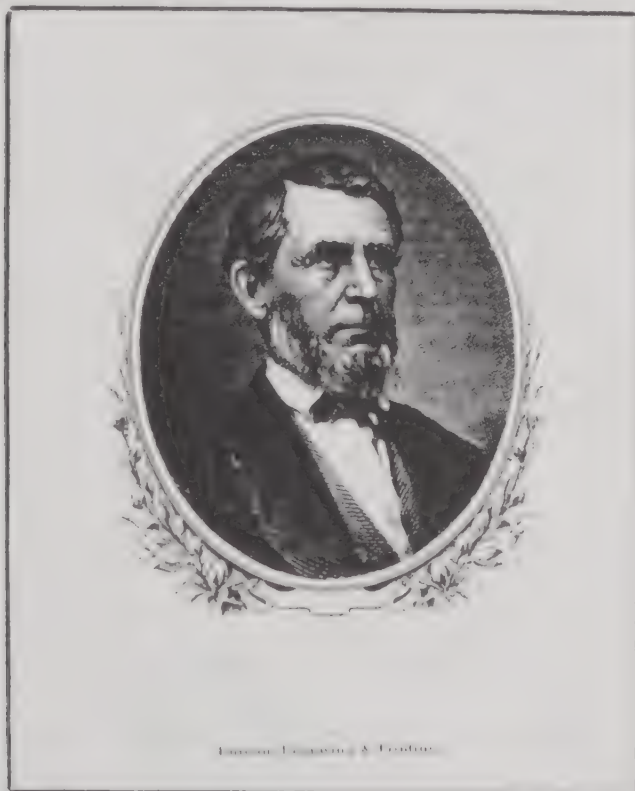
BUREAU OF ENGRAVING AND PRINTING
 The copying of this print is restricted by Title 18, U.S.C., which prohibits the unauthorized reproduction, in whole or in part, of currency, postage stamps, or other securities of the United States.

On the opposite page is a reproduction of the last BEP souvenir card for 2002, the Long Beach Coin & Collectible Expo card (B264) issued on 25 September (it is my understanding that their will not be a "Savings Bond" card this year). As I write this at the beginning of November, I have no further word on the BEP program for 2003 and beyond.

◇

I recently acquired some engraved items that I would like to share with you. They are all reproduced in actual size of the image, although the sizes of the cards they are printed on varies. Four of the first five are BEP engravings, the fifth is and American Bank Note Company work. I have also made an enlargement of the BEP logo on some of these as I have not seen it before. I have used the pencil notations for the identities, where given, and a bit of research to find out who they were.

I do not know the extent of persons who were honored with engraved portraits, when the program started, why, and what its current status is, i.e., is it still done today, other than the Presidents. Any information would be appreciated.



Columbus Delano (1809-96), Secretary of the Interior (1870-75) in the Ulysses Simpson Grant cabinet (1869-77). This and next are printed on white paper mounted on 3.25" x 5" tan stock with border.

Bureau. Engraving & Printing.



General John Adams Dix (1798-1879), Secretary of the Treasury (1861) in the James Buchanan administration (1857-61).

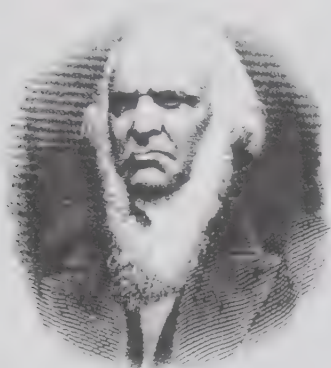


Unknown. Printed in a 2.875" x 4" cream colored field on a 6" x 9" ivory card.



George Bancroft.

George Bancroft (1800-91), Secretary of the Navy (1845-46) in the James Knox Polk administration (1845-49). Image is in a 4" x 4.75" field die-sunk in a 6" x 8" card.



"Samuel Grandin." (? Not a happy camper!) Product of the American Bank Note Company. Image is in a 3" x 3.75" field die-sunk in a 6" x 7.5" card.

◇

I then discovered this card (above, right) in my collection which I have no idea where and when I got it. I have both a mint and canceled copy. Lloyd Bentsen (1921-) was the Secretary of the Treasury (1993-94) in the first William Clinton administration (1993-2001). This is the first of these cards that I have seen with any kind of cancel (First Day of Issue ?). It is printed on a 6" x 8" ivory card stock.



LLOYD BENTSEN



Recently I received, courtesy of Jerome Husak (2013), some engravings apparently made, in celebration of postage stamps, in Czechoslovakia (opposite page).

Basically they are 8.25" x 5.875" card stock, folded in half to 4.125" x 5.875. The four cards relate to the years 1965, 1966, 1969, and 1977, and contain text in several languages including English that the cards honor the "best postage stamp" issued for those years. The cards are printed the following years.

The cover illustration is printed while the illustration inside is engraved and either tipped-in (paper) or loose card stock. The "frames" are mine.

I again ask for any information about these items or any other engraved vignettes. Are these "souvenir cards"? Are they still made?



1966 Cover



Vignette (Scott 1336)



1970 Cover



Filatelistická anketa MF 1970

Volíme nejlepší čs. známku roku

1970 Vignette (Scott 1626)



1967 Cover



1978 Vignette (Scott ?)

Note: The cover art for the 1978 card is shown at the top of the next page.



1967 Vignette (Scott 1388)



1978 Vignette (Scott 2135)



XV. ROČNÍK MEZINÁRODNÍ FILATELISTICKÉ
ANKETY MLADÉ FRONTY

VOLÍME NEJLEPŠÍ ČS. POŠTOVNÍ
ZNÁMKU ROKU 1977

APS CARD UPDATE

Larry Dodson (160)

Starting in 1977, the APS had released a souvenir card at its annual STaMpsHOW. These cards were produced by a process (thermography?) that produces a raised effect similar to that of engraving. Due to cost factors, the last such card was produced for the 1997 show in Milwaukee (opposite). No cards were produced in 1998, but cards appeared again in 1999. For the 1999 and subsequent cards, a less expensive process without the raised effect has been used.

"The Souvenir Card Collectors Society Numbering System for Forerunner and Modern Day Souvenir Cards" and its Summer 1991 update provide numbers for the cards up through APS14, the 1990 card. I propose these numbers be extended as indicated below. To the best of my knowledge, this table is complete, but additions and corrections from others would be welcomed. The cities listed are the show locations, and the dates shown are the first day of the show being honored.

APS15, STaMpsHOW 91, Philadelphia, 910822
 APS16, STaMpsHOW 92, Oakland, 920827
 APS17, STaMpsHOW 93, Houston, 930819
 APS18, STaMpsHOW 94, Pittsburgh, 940818
 APS19, STAMPSHOW 95, St. Louis, 950824
 APS20, STAMPSHOW 96, Orlando, 960822
 APS21, STAMPSHOW 97, Milwaukee, 970821
 APS22, Americas 99, Orlando, 990225
 APS23, STAMPSHOW 99, Cleveland, 990826
 APS24, AmeriStamp Expo 2000, Portland, 000218
 APS25, STAMPSHOW 2000, Providence, 000824
 APS26, STAMPSHOW 2001, Rosemont, 010823
 APS27, AmeriStamp Expo 2002, Riverside, 020208
 APS28, STAMPSHOW 2002, Atlantic City, 020815

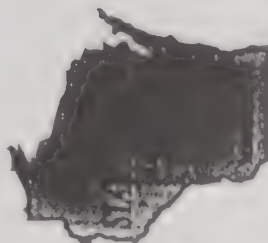
Except for the 1978 and 1980 cards, all of the APS cards are available for \$2.00 each from APS Souvenirs, P. O. Box 8000, State College, PA 16803; by telephone at 814-237-3803, Ext. 217.

◇

STAMPSHOW 97

IIIITH ANNUAL CONVENTION
AMERICAN PHILATELIC SOCIETY

AUGUST 21-24, 1997
MILWAUKEE, WISCONSIN



The St. Josaphat's Basilica, Milwaukee's largest church seating 2,400, was destroyed by fire and rebuilt using 200,000 tons of material from the main post office in Chicago that was being demolished. The Polish parishioners bought the marble, copper, wrought iron, carved stone and paneled mahogany and performed much of the labor. The dome of the church located at 601 W. Lincoln Avenue is one of the largest in the world. The construction began 100 years ago in 1897.



Randy L. Neil
Randy L. Neil
President

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STAMPSHOW 97 (APS21)

Americas 99
American Philatelic Society
41st Winter Meeting
Orlando, Florida
February 25-28, 1999



Flag Over City
First 33¢ definitive stamp
Issued
February 25, 1999
at Americas 99

NOTICE

POST OFFICE STAMPS

The Postmaster has issued postage stamps of the denominations of five and ten cents, for the payment of postage in advance. They are very convenient and will save the trouble of making change at the Post office, and will enable people to send prepaid letters at hours when the Office is closed. To cover the expense of engraving and printing, these stamps are sold at five per cent advance upon the regular rates of postage.

They are for sale at the post office

W. B. Sayles. P.M.

Providence, R.I., August 24, 1846



STAMPSHOW 2000
 American Philatelic Society
 114th Annual Convention
 August 24-27, 2000
 Providence, Rhode Island

Chicago has a rich philatelic heritage. Monthly postal service was established between Fort Wayne, Indiana and Fort Dearborn in the heart of modern Chicago in 1820. The newly incorporated town of 150 inhabitants opened its first post office in 1831.

Mail volume exploded two decades later when U.S. postage rates were reduced to the opening western territories. Yet 150 years ago most mail to and from Chicago did not yet use postage stamps.

The Chicago Philatelic Society was formed in 1886, the same year the APS was established and bears the distinction of being APS Chapter #1. Today the Chicago area boasts over two dozen APS chapters. The city was host to the highly successful international stamp show in 1986.



STAMPSHOW 2001
 American Philatelic Society
 115th Annual Convention
 August 23-26, 2001
 Rosemont, Illinois

THE MIKE BEAN CARDS

William Kriebel (27)



As many of you are aware, I have been trying to update the SCCS Numbering System and to take some of the existing confusion out of it. This is not an easy task! The eventual goal is to reissue our catalog, hopefully illustrated, first published in 1989 under the guiding hand of the Society's founder, Dr. Curtis Radford.

The initial catalog, which substituted for the four issues of 1988 (Volume 8) was "supplemented" in the Summer 1991 issue (SCJ 11:2), the Spring 1992 issue (SCJ 12:1) and the Summer 1992 issue (SCJ 12:2).

In my view, much of the confusion has been the use of several terms which are misleading, e.g., "Forerunner" when it is applied to modern day cards. In the initial "catalog," the term applied to Plate Printer Union souvenir cards. The system used an "F" followed by the year date and a letter in alphabetical order as the cards were "discovered."

"FB" was used for early Bureau of Engraving and Printing cards, and "FSO" for early "Semi-Official" cards, basically the work of security printers, e.g., the bank note companies.

Somewhere along the way, after the original numbering system was established, the prefix "S" was introduced. These cards, as can be seen on the following pages, were really only different from the "F" cards in that they did not bear the Union logo. (For the benefit of newer members, I refer to my previous articles on the "Basics"—SCJ 17:4 and 18:1—and on the "Numbering System"—SCJ 17:3, 19:2, 19:3, 21:3, 21:4, and 22:1)

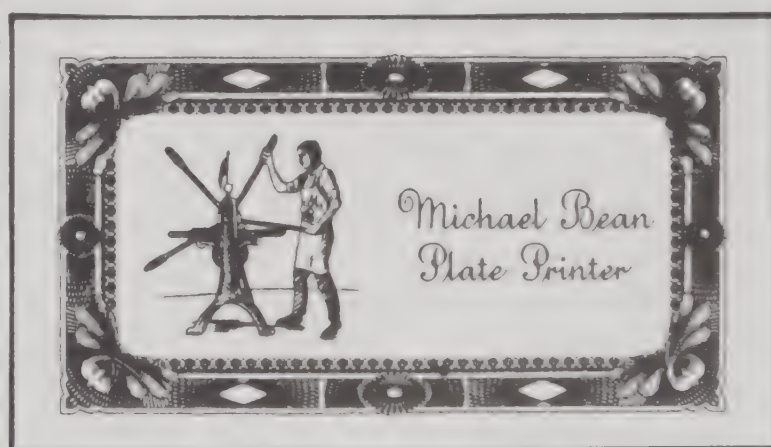
This became problematical when it was unclear who was deciding on the numbers to be used and who had sufficient information to ascertain what cards had been issued.

In 1999, members of the SCCS Metro Chapter Four in the New York area unilaterally decided to devise a numbering system to identify their cards. They initiated the prefix "M." Following their lead, I proposed to number the National SCCS cards with the prefix "N" and the Washington Chapter One cards with the prefix "W." Unfortunately, to date, I have received no consensus on the "N" or "W" proposal.

As I have said many times in the past, I do not have all the cards nor do I know what all the cards are. I went through my collection and attempted to list those cards that I believed to have been printed by Mike Bean. I sent a copy to Mike and he seemed to think it covered his output. His one concern was the Boy Scout Jamboree card as he noted that there were a lot of Plate Printers working to produce that card. The list appears on the following four pages. Blank spaces or incomplete information is the result of my not knowing it. Any corrections or additional data would be much appreciated.

I am proposing that the cards for the National SCCS and the Chapters use the designations shown. I am then in a quandary as to how to label the remainder. I do not think that the "F" and "S" designations are viable. I considered "MB" but, some of these cards were ordered by Lee Quast (ASC) and apparently by the Chester County Currency Club (CCCC). I am concerned that if we have too many prefixes that the chaos will continue.

I am therefore asking you, the membership, for your opinions as to how to identify these cards.



[Illustrations of the two cards produced for the Fall 2002 Strasburg show and the two cards proposed to be issued by ASC for the Spring 2003 Strasburg and CPMX'03 shows are shown on pages 29-32 of this issue. Ed.]

Date	Event	City	Current	Proposed	Qty.	Image	Comment
1981	SCCS logo proof						
19850724	Boy Scout Jamboree	Fort Hill, VA				75&BS emb.	see text
19891020	MANA	N.Carrollton	F1989I		1,000	eagle/shield	
19900518	MANA	Baltimore	F1990A		1,000	two eagles	
19900601	BIA 60th	Arlington	F1990C		500	BIA logo	folded carx
19910531	SCCS Bill of Rights	Arlington	F1991A	N-1	500	eagle/shield	
19910830	IAS 42nd Biennial	Washington	F1991B		1,000	crossed flage	USA lady logo
19910927	GENA (CCCC20th)	Cherry Hill	F1991C		1,500	5 vignettes	
19910927	same Progressive	Cherry Hill	F1991Dag		25		
19910927	GENA	Cherry Hill	F1991E		45	1000	h.p. brown
1993	GENA breakfast	Cherry Hill	F1991F		100		h.p. green
19911018	MANA	N.Carrollton	F1991G			sailing ship	
1991						3 eagle/shield	
19920524	SCCS Annual	Rosemont	F1992A	N-2		streetcar	
19921016	MANA	Myerstown	F1992B			lady/globe	
19930305	GENA'93	Maple Shade	F1993A			lady/scales	
19930306	GENA'93	Maple Shade	S1993A			eagle	note card
1993	Currency/Eng.Soc.	Atlanta				eagle/500/1000	member cert.
19930604	Chapter One	Arlington	S1993B	W-2		eagle/shield	
19930604	NAPEX	Arlington	S1993C	W-3		eagle/shield	
19930604	McKinley (black)`	Arlington	S1993D	W-4		portrait	
19930728	ANA (SCCS)	Baltimore	F1993F	N-4		\$ & lathe	
19930728	SCCS Annual	Baltimore	F1993G	N-5		farm	
19930818	AKP 47th	Nashville	F1993I		1,000	lady/globe	
19930820	MANA	Frederick	F1993J			large eagle	
19930820	MANA	Frederick	S1993E	W-5		eagle/shield	
19930820	McKinley (blue)	Frederick	S1993F	W-6		portrait	
19930904	BALPEX	Hunt Valley	S1993G	W-7		eagle/shield	
19930904	McKinley (green)	Hunt Valley	S1993H	W-8		portrait	
1993	Souvenir Card Swap	Silver Spring	S1993I	W-9		eagle/shield	
1993	McKinley (brown)	Silver Spring	S1993J	W-10		only 10	
19940107	Garden State Stamp	Wayne	S1994A	M-2	150	streetcar	
19940107	Garden State Stamp	Wayne	S1994B	M-1	200	liberty	
19940325	Chapter One	Baltimore	S1994C	W-11		3 figures	
19940325	Chapter One (blue)	Baltimore		W-11a		3 figures	
19940325	SWBCC	Baltimore	S1994D	W-12		3 figures	
19940325	vignette (black)	Baltimore	S1994E	W-13		lady/scales	
19940624	NAPEX	Arlington	S1994F	W-14		3 figures	
19940624	vignette (blue)	Arlington	S1994G	W-15		lady/scales	
19940707	GSNA	Somerset	S1994H	M-3	100	streetcar	

19940820	SCCS Annual	Pittsburgh	F1994A	N-6		elk	
19940903	BALPEX	Baltimore	S1994I	W-16		3 figures	
19940903	vignette (green)	Baltimore	S1994J	W-17		lady/scales	
19941008	Swap Meet	Roselle Park	S1994K	M-4	175	shield	
19941008	Swap Raffle	Roselle Park	S1994L	M-5	100	eagle/shield	
1994	Stock,Bond, Curr.	Strasburg			100		Sign & No.
1995	Metro annual	New York	S1995A	M-6	200	liberty	
19950602	Texas Centennial	McLean	S1995B	W-18		Alamo	
19950602	NAPES (Texas)	McLean	S1995C	W-19		Alamo	
19950602	vignette (blue)	McLean	S1995D	W-20		ferryboat	
19950603	Chapter Banquet	McLean	S1995E	W-21		Alamo/Chap	
19950603	SCCS Annual	McLean	F1995A	N-7		Capitol	
1995			S1995F	W-22			
1995			S1995G	W-23			
19950728	NES&CF	Seacaucus	S1995H	M-7	205	anchor	
19950901	BALPEX (Texas)	Baltimore	S1995I	W-24		Alamo	
19950901	vignette (green)	Baltimore	S1995J	W-25		ferryboat	
1995	Stock,Bond, Curr.	Strasburg			100		Sign & No.
19951102	Starfish Foundation	New York	F1995B			aids sign	
1996	Stock,Bond, Curr.	Strasburg			100		
1996	Stock,Bond, Curr.	Strasburg			15	proof	Sign & No.
19960222	Metro Annual	New York	S1996A	M-8	200	liberty	
19960223	CPMX'96	Chicago			200	eagle/500	
19960309	Chapter One	Springfield	S1996B	W-26		Capitol 1831	
19960322	SPRINGPEX swap	Springfield	S1996C	W-27		Capitol 1831	
19960322	SWBCS	Baltimore	S1996D	W-28		Capitol 1831	
19960531	NAPEX	Tyson Corner	S1996E	W-29		Capitol 1831	
19960531	vignette	Tyson Corner	S1996F	W-30		boats	
19960608	SCCS Annual	Toronto	S1996G	N-8		crossed flags	
19960621	CCCC 25th Anniv.	Pennsauken	F1996A			eagle "note"	
19960830	BALPEX	Hunt Valley	S1996H	W-31		Capitol 1831	
19960830	vignette (green)	Hunt Valley	S1996I	W-32		boats	
19961031	MEGA EVENT	New York	S1996J	M-9	82	eagle/trains	
1996	Centennial 1776-1876 ticket					& bell/eagle	R. Brinton
19970213	CPMX'97	Chicago			250	streetcar	
19970313	MEGA EVENT	New York	S1997B	M-12	75	cherubs	
19970315	Chapter 5th Anniv.	New York	S1997C	M-11	200	logo & 5	
19970315	Banquet	New York	S1997D	M-11a	35	logo & 5	
1997	Compliments GLBNC					eagle/bell	
19970420	IPPU 87th	Fort Worth				vignettes	
19970502	FDR Mem. (green)	Washington	S1997Ea	W-33a		portrait	

19970502	FDR Mem. (red)		S1997Eb	W-33b		portrait	
19970502	FDR Mem. (maroon)		S1997Ec	W-33c		portrait	
19970502	FDR Mem. (blue)		S1997Ed	W-33d		portrait	
19970620	NAPEX (FDR blue)		S1997F	W-34		portrait	
19970620	FDR vignette (blue)		S1997G	W-35		large portrait	
19970620	SCCS Annual	Memphis	S1997H	N-8		lady/scales	
19970627	Mid-America Coin	Milwaukee			250	elk/text	Krause 45th
19970730	ANA Worlds FAir	New York	S1997I	M-13	80	cherubs	
19970829	BALPEX (FDRgreen)	Hunt Valley	S1997J	W-36		portrait	
19970831	FDR vignette (brown)	Hunt Valley	S1997K	W-37		large portrait	
19971030	MEGA EVENT	New York	S1997L	M-14	80	cherubs	
19980220	CPMX'98	Rosemont			250	eagle/1000	
19980319	METRO Annual	New York	S1998A	M-15		1998/logo	
19980605	generic	Washington	S1998B	W-38		seal/eagle	
19980605	NAPEX	Washington	S1998C	W-39		seal/eagle	
19980605	NAPEX banquet	Washington	S1998D	W-40		seal/eagle	
19980606	SCCS Annual	Memphis	S1998E	N-10		Jefferson M.	
1998	engraving					handpulled	
19980723	APIC	Hagerstown		W-41		seal/seal	
19980731	AMERICOVER	Somerset		M-17		lady/scales	
19980821	BLUE RIDGE'98	Dalton			e300	3 vignettes	
19980904	BALPEX	Hunt Valley	S1998G	W-42			
19981119	MEGA EVENT	NEW YORK	S1998H	M-18		lady/scales	
19990219	CPMX'99	Rosemont			200	lady/globe	
19990422	METRO annual	New York		M-19		eagle/shield	
19990422	MEGA EVENT	New York		M-20		eagle/shield	
19990618	FMA (IPMS)	Memphis		FM		paddlewheel	
19990811	SCCS Annual	Rosemont		N-11		eagle	
19990827	BLUE RIDGE'99	Dalton			e300	4 vignettes	
19990827	BLUE RIDGE'99	Dalton			25		3 Eagles proof
1999	vignette			W-43		Mt. Vernon	
1999	generic			W-44		Washington	
1999	APIC			W-45		Washington	
1999	NAPEX			W-46		Washington	
1999	NAPEX (banquet)			W-47		Washington	
1999	BALPEX			W-48		Washington	
19991118	MEGA EVENT	New York		M-22		eagle/shield	
1999	BEP Family Day	Washington				eagle/shield	
20000106	FUN'00/SCCS	Orlando			500	4 vignettes	
20000218	CPMX'00	Rosemont			250	3 eagles	
20000616	IPMS'00/SCCS	Memphis			500	500 note	

20000602	SCCS Annual	McLean		N-12		Curtis-Lee	
200006	IPMS/SPMC Bkfst	Memphis			125		
20000809	ANA'00/CCCC	Philadelphia				seal/bell	
20000809	ANA'00/SCCS	Philadelphia			500	4 vignettes	
20000812	ANA'00 Banquet	Philadelphia			750	USA lady	
20000812	ANA'00 Banquet	Philadelphia			50	USA lady	uncut
20001109	MEGA EVENT	New York		M-24		lady/scales	
20001109	METRO Annual	New York		M-25		coat of arms	
200101	SPMC 40th	Dallas			2,200		in Journal
200101	SPMC 40th	Dallas			100		Sign/emboss
20010302	CPMX'01	Rosemont			400	farm/streetcar	
20010329	METRO Annual	New York		M-26		liberty	
20010329	MEGA EVENT	New York		M-27		star pattern	
20010426	BEP 10th	Fort Worth				3 vignettes	
20010601	NAPEX (no. 15)	McLean				Jefferson M.	
20010602	SCCS Annual	Memphis		N-13		paddlewheel	
20010615	FMA	Memphis				Justice	
20010623	Raleigh Coin Club	Raleigh				2 eagles	
20010811	ANA'01 Banquet	Atlanta			700	"1000"	ivory stk.
20010811	ANA'01 Banquet	Atlanta			200	"1000"	white uncut
20010811	ANA/SPMC 40th	Atlanta			300	eagle	ivory stk.
20010811	ANA/SPMC 40th	Atlanta			140	eagle	white uncut
20011018	MEGA EVENT	New York		M-29		star pattern	
20020228	CPMX'02	Rosemont				eagle/"1000"	
20020317	Stock,Bond, Curr.	Lancaster			e55		Dealer/white
20020317	Stock,Bond, Curr.	Lancaster			300	\$/two figs.	Ivory
20020317	Stock,Bond, Curr.	Lancaster			100	lady/globe	Proof
20020404	MEGA EVENT	New York		M-31		logo/"10"	
20020616	IPMS	Memphis				paddlewheel	
20020622	Raleigh Coin Club	Raleigh				lady/soldier	
20020803	SCCS Annual	New York		N-14		lady/temple	lady/bldgs
20020803	ANA Banquet	New York				eagle/shield	
20020912	Stock,Bond, Curr.	Strasburg				eagle/2 figures	
20020912	Stock,Bond, Curr.	Strasburg			100	female/industry	proof
20020929	Metro Banquet	Montclair		M-31c		logo/"10"	w/o.p.
20021024	MEGA EVENT	New York		M-32		logo/"10"	
20021024	Chapter Folder	New York		M-33			
20021024	Five engravings	New York		M-34			
20021024	Five engravings	New York		M-35			
20030206	Stock,Bond, Curr.	Strasburg				2 street cars	proposed
20030220	CPMX	Rosemont				2 locomotives	proposed

Souvenir Cards for the Specialist from Robert S. Bailey

We have been selling fine stamps for collectors for over 35 years. We have belonged to the American Philatelic Society for 35 years and are also members of the American Topical Society. We recently joined the SCCS. We sell BEP, SO, PS, UN, Forerunners, APS, ASDA & SCCS Souvenir Cards. Our website has listings, imagery & data on many souvenir cards. Visit our web site at:

<http://rsb.riche.net/homepage/indexriche.htm>

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Telephone: (909) 338-6164

E-mail Us at: rsbastamps@aol.com

We buy souvenir card collections, and U.S., French & French Colony stamp collections.

Prices Realized for the Second Quarter 2002 SCCS Auction										Harry Corrigan (1767)	
Lot	Realized	48	49.50	78	8.50	107	11.00	158	14.00	210	14.00
1	51.00	49	11.00	79	7.00	109	11.00	160	53.00	212	12.00
4	24.00	51	6.00	80	11.50	111	11.00	161	35.00	214	13.00
23	8.00	60	16.50	82	11.50	115	13.00	162	38.85	215	12.00
24	10.00	62	15.00	83	60.50	116	10.00	164	9.00	216	12.00
25	15.00	63	6.00	84	7.00	118	11.00	185	6.00	217	12.00
28	10.00	65	24.00	85	9.55	125	41.00	190	6.00	218	12.00
29	9.00	66	8.00	86	9.50	126	11.23	191	8.00	219	12.00
34	9.00	69	6.00	87	11.50	129	65.00	196	9.00	220	15.00
36	6.00	71	7.00	88	9.00	139	9.00	197	9.00	223	14.00
39	38.50	73	13.50	89	9.55	151	10.00	199	47.00	226	12.00
40	30.00	74	13.50	90	13.50	152	10.00	200	9.00	228	60.00
41	9.00	75	11.50	91	13.50	154	12.00	204	44.00		◇
42	10.00	76	10.50	92	13.50	156	14.00	205	22.00		
43	6.00	77	35.00	95	44.00	157	13.00	209	21.00		

Prices Realized for the Third Quarter 2002 SCCS Auction										Harry Corrigan (1767)	
Lot	Realized	53	8.50	112	11.00	138	8.00	204	12.50	258	8.00
15	16.00	57	19.00	113	33.00	139	8.00	210	12.50	259	11.00
23	5.00	58	48.50	114	100.00	140	10.00	213	14.00	260	8.00
26	15.00	59	35.00	115	48.50	141	10.00	215	13.00	262	8.00
27	13.00	60	52.00	116	17.00	143	5.50	216	11.00	263	9.66
28	10.00	61	52.00	118	23.00	150	6.50	217	11.00	265	47.00
29	11.00	67	10.00	119	7.50	154	13.00	218	13.00	267	10.00
30	7.50	69	27.00	121	9.00	155	13.00	221	12.50	268	9.00
31	7.50	83	8.00	122	8.00	156	10.00	224	12.50	279	14.33
33	7.50	89	6.50	123	10.00	157	11.00	225	12.50	281	16.66
34	9.00	90	16.00	124	12.00	163	13.00	233	15.00	289	63.00
35	13.00	91	16.00	125	10.00	179	18.88	234	12.00	292	38.00
36	12.00	97	7.00	126	10.00	180	12.50	240	5.00	293	5.00
37	11.00	100	8.00	127	12.00	184	10.00	244	5.00	294	52.00
38	8.50	103	25.00	128	8.00	185	55.00	246	9.66	295	25.50
40	11.00	105	6.00	129	10.00	186	44.00	248	16.00	296	7.00
41	10.00	106	8.50	130	9.00	187	13.00	251	28.00	297	22.50
42	10.00	107	105.00	131	7.00	188	16.50	252	6.00	300	9.00
44	10.00	108	12.00	132	8.00	189	11.00	253	10.00		◇
46	10.00	109	7.50	133	8.00	191	103.33	255	10.00		
50	8.00	110	12.00	135	8.00	195	10.00	256	7.00		
52	26.00	111	12.00	137	10.00	197	11.00	257	12.00		

MAIL AUCTION: FOURTH QUARTER 2002 Harry Corrigan (1767)

Remember, with this auction I begin the policy of reducing bids on lots that have a minimum bid of \$20 or more. If your bid is more than ten per cent above the second high bid (or more than ten per cent above the minimum bid, if there is no second bid), your bid will be reduced to ten per cent above that amount. But remember also that this applies *only* to lots with a minimum bid of \$20 or more; if the minimum bid (MB) is less than \$20, the old rule still applies: high bid takes the lot at that high bid amount, no reduction.

Thanks to all who have sent in consignments of more recent cards; and thanks for the patience from those who have sent lists that I haven't responded to yet; it takes a while to go through them all and coordinate them, but I should be getting back to you soon, if you haven't heard from me by the time you read this. But those recent cards have continued to sell, so I am again in the need of such cards (roughly B55 on or SO57 on; especially need most cards after about B130 or SO90.) If you have cards you wish to consign, write or e-mail for a copy of consignment terms. (Or you can phone me at 919-362-9324, up to 9:00 pm Eastern time - that's 6:00 pm Pacific.) But please get my OK before sending any cards.

AUCTION BIDDING RULES

1. Mail bids must be received by the auction manager no later than 20 February 2003.
2. Send all bids to Harry Corrigan, SCCS Auction Manager, P. O. Box 871, Cary, NC 27512, or e-mail. hcorrigan@msn.com
3. Bid by lot number only; lots can not be broken up. The earliest bid wins a tie. Duplicate lots are available for many of these lots; if you want multiple copies of any of the lots, indicate how many copies of a given lot you are willing to take at your bid price.
4. Bid processing is still done manually, so you can still do "OR" bids (as in "bid \$10 on lot X or lot Y, but not on both"). You can also set maximum expenditure limits: "please limit total winning bids to \$xxx" (you fill in the amount you wish to limit to; once your winning bids reach that amount, I stop entering bids for you.)
5. Subject to rule 10 below, all items will be sold to the highest bidder. Bid reductions will be made only

on lots with a minimum bid of \$20 or more. Such bids will be reduced to ten per cent over the second high bid, or ten per cent over the minimum bid, if no second bid.

6. Please observe a minimum bid of \$5 per lot. Some lots have higher minimums, denoted as MB \$xx in the lot description.
7. Lots will be shipped via insured U. S. Mail unless otherwise requested. Postage and insurance charges will be added to the bidder's invoice.
8. Successful bidders are to remit payment in U. S. funds within five days of receipt of their invoice, unless other arrangements have been made in advance with the auction manager. Late payments may disqualify the bidder from participation in future auctions.
9. Returns are acceptable within ten days of receipt of shipment. Please specify reason for return (damage, mis-attribution, etc.) Mistakes on bidder's part are generally not sufficient reason for return.
10. The Auction Manager reserves the right to withdraw any lot or reject unrealistic bids.
11. A "prices realized" list will be available shortly after the auction. All bidders and consignors will receive copies. Others may obtain one by sending a self-addressed stamped envelope to the auction manager.
12. Members wishing consignment information should contact the Auction Manager.

ABBREVIATIONS USED

FDOI = First Day of Issue Cancel
FDSC = First Day Show Cancel
XthDSC = Show Cancel on Xth Day
CTO = USPS Cancel to Order
V/C = BEP Visitor Center Cancel
-M = Matching stamp used in cancel
-T = Thematic stamp used in cancel
MB = Minimum bid
CDS = Circular date stamp



you may bid to: hcorrigan@msn.com

1. Raleigh Coin Club 2002 Show. Card #2, hand numbered and signed by plate printer Mike Bean. (Card #1 is in the club archives, so this is lowest number card available to collectors.) Gift of club, so all proceeds to the SCCSMB \$25

BUREAU OF ENGRAVING AND PRINTING

(Lots 1 - 117 are all MINT cards)

2. B 1 Sandipex 1969 w / orig. env.	MB \$28
3. B 2 ANA 1969 w / orig. env.....	MB \$35
4. B 5 Interpex1970, usual light toning.	MB \$18
5. B 6 Compex 1970	MB \$7
6. B 7 ANA 1970	MB \$24
7. B 8 Hapex 1970	MB \$5
8. B 9 - 18 (ten cards)	MB \$12
9. B 19 - 24 (six cards)	MB \$9
10. B 25 - 30 (six cards)	MB \$9
11. B 31 IWY 1975, w / folder	MB \$10
12. B 32 ANA 1975	MB \$5
13. B 34 Interphil 1976	MB \$5
14. B 35 Complete program w / card	MB \$15
15. B 36, B 37 (two cards)	MB \$8
16. B 38 ANA 1976	MB \$5
17. B 41 ANA 1977	MB \$5
18. B 39, B40, B 42 (three cards)	MB \$5
19. B 43 - 45, B 48 (four cards)	MB \$5
20. B 49, B 52 (two cards)	MB \$5
21. B 51, B 55 (two cards).....	MB \$12
22. B 53 IPMS 1981	MB \$8
23. B 54, B56 (two cards).....	MB \$9
24. B 61 ANA 1983	MB \$10
25. B 62 Philatelic Show 1983	MB \$8
26. B 63 ASDA 1983	MB \$8
27. B 64 FUN 1984	MB \$10
28. B 66 Stamp Expo 1984	MB \$7
29. B 67 Espana 1984	MB \$9
30. B 69 IPMS 1984	MB \$12
31. B 71 ANA 1984	MB \$10
32. B 75 Long Beach 1985	MB \$6
33. B 76 Milcopex 1985, minor crinkle	MB \$5
34. B 77 El Paso 1985	MB \$9
35. B 79 PNNA 1985	MB \$9
36. B 80 Napex 1985	MB \$7
37. B 81 IPMS 1985	MB \$10
38. B 82 ANA 1985	MB \$9
39. B 84 IPMC 1985	MB \$10
40. B 87 FUN 1986	MB \$9
41. B 89 Garfield-Perry 1986	MB \$7
42. B 90 Ameripex 1986	MB \$7
43. B 93 IPMS 1986	MB \$8
44. B 94 ANA 1986	MB \$5
45. B 95/6 ANA 1986 "proof"	MB \$24
46. B 97 Houplex 1986	MB \$8

47. B 98 Lobex 1986	MB \$9
48. B 99 NWPMC 1986	MB \$7
49. B 100 DCSE 1986	MB \$10
50. B 101 BEP 125th Ann.	MB \$25
51. B 101A 125th Ann., FUN embossed	MB \$45
52. B 101B 125th Ann., ANA-MW	MB \$32
53. B 101C 125th Ann., WMPG	MB \$50
54. B 101D 125th Ann., IPMS	MB \$50
55. B 101E 125th Ann., ANA	MB \$35
56. B 101F 125th Ann., GENA	MB \$28
57. B 102 FUN 1987	MB \$9
58. B 103 ANA-MW 1987	MB \$10
59. B 104 Fort Worth 1987	MB \$9
60. B 108 GENA 1987	MB \$10
61. B 109 GENA 1987 "proof"	MB \$45
62. B 110 Sescal 1987	MB \$6
63. B 111 HSNA 1987	MB \$14
64. B 112 FUN 1988	MB \$6
65. B 113 FUN 1988 "proof"	MB \$45
66. B 114 ANA-MW 1988	MB \$12
67. B 115 IPMS 1988	MB \$10
68. B 116 ANA 1988	MB \$15
69. B 117 ANA 1988 "proof"	MB \$45
70. B 118 Stampshow 1988	MB \$5
71. B 119 ILNA 1988	MB \$7
72. B 120 Midaphil 1988	MB \$5
73. B 121 FUN 1989	MB \$7
74. B 122 FUN 1989 "proof"	MB \$23
75. B 124 ANA-MW 1989	MB \$7
76. B 127 IPMS 1989 "proof"	MB \$23
77. B 129 ANA 1989	MB \$8
78. B 130 ANA 1989 "proof"	MB \$23
79. B 132 Stampshow 1989	MB \$6
80. B 134 FUN 1990 "proof"	MB \$16
81. B 137 CSNS 1990 "proof"	MB \$16
82. B 141 ANA 1990 "proof"	MB \$18
83. B 142 Stampshow 1990	MB \$5
84. B 151 Stampshow 1991	MB \$7
85. B 152 Ft. Worth 1991 (buildings)	MB \$26
86. B 154 FUN 1992 "proof"(Blue)	MB \$24
87. B 156 WCSE 1992	MB \$7
88. B 161 APS 1992	MB \$7
89. B 162 Savings Bond 1992	MB \$6
90. B 164 CFC 1992	MB \$8
91. B 168 ASDA 1993	MB \$6
92. B 175 Savings Bond 1993	MB \$7
93. B 176 OPS 1993	MB \$8
94. B 181 Sandical 1994	MB \$7
95. B 183 EPMB 1994	MB \$12
96. B 184 IPMS 1994	MB \$10
97. B 187 ANA 1994	MB \$11
98. B 189 Savings Bond 1994	MB \$15
99. B 191 ASDA 1994	MB \$7
100. B 193 FUN 1995 "proof"	MB \$22

101. B 194 Colopex 1994	MB \$7
102. B 197 Stamp Centennial (blue)	MB \$45
103. B 198 Savings Bond 1995	MB \$7
104. B 203 FUN 1996	MB \$10
105. B 205 SWBCS 1996.....	MB \$11
106. B 206 CSNS 1996	MB \$12
107. B 207 Capex 1996.....	MB \$10
108. B 208 Olympihlex 1996	MB \$10
109. B 211 ANA 1996	MB \$10
110. B 214 FUN 1997	MB \$12
111. B 215 Long Beach 1997.....	MB \$10
112. B 217 Pacific 1997	MB \$8
113. B 221 ANA 1997	MB \$10
114. B 229 Long Beach 1998"proof"	MB \$25
115. B 232 Bay State 1999	MB \$8
116. B 237 National Stamp Ex.	MB \$8
117. B 238-B249 All 12 year 2000 cards.	MB \$80

BUREAU OF ENGRAVING AND PRINTING
(lots 118 - 190 are CANCELLED cards)

118. B 16 Interpex 1972 2dDSC	MB \$6
119. B 22 Interpex 1973 FDSC-M	MB \$6
120. B 26 ASDA 1973 2dDSC-M	MB \$6
121. B 29 ANA 1974 2dDSC	MB \$20
122. B 32 ANA 1975 3dDSC	MB \$18
123. B 38 ANA 1976 5thDSC	MB \$15
124. B 40 Rompex 1977 FDOI Sc1711	MB \$5
125. B 45 Cenjex 1978 FDSC-M all 6 stp	MB \$6
126. B 52 Num. Vis. Cent. V/C.....	MB \$5
127. B 53 IPMS 1981 LastDSC	MB \$8
128. B 54 ANA 1981 V/C.....	MB \$5
129. B 60 Texanex 1983 all 3 days SC	MB \$15
130. B 63 All 4 DSC-M,-T on one card	MB \$12
131. B 64 FUN1984 hand cancel at V/C ...	MB \$12
132. B 64 FUN 1984 3dDSC	MB \$12
133. B 68 Compex 1984 V/C	MB \$7
134. B 69 IPMS 1984 V/C	MB \$9
135. B 69 IPMS 1984 FDSC	MB \$12
136. B 73 ASDA 1984 V/C	MB \$7
137. B 73 All 4 days SC-M, T one card	MB \$15
138. B 75 Long Beach 1985 V/C	MB \$5
139. B 75 LB 1985 FDSC-M+T	MB \$7
140. B 75 All 4 days SC-M,-T	MB \$8
141. B 76 Milcopex 1985 V/C	MB \$7
142. B 76 All 3 days SC-M,-T	MB \$15
143. B 77 El Paso 1985 all 3 days CC-T	MB \$12
144. B 82 ANA 1985 5th DSC	MB \$10
145. B 84 IPMC 1985 V/C	MB \$9
146. B 84 Dual FDSC + V/C	MB \$15
147. B 87 FUN 1986 V/C	MB \$9
148. B 87 All 4 days CDS, one card	MB \$12
149. B 88 ANA-MW 1986, generic show cancel plus first day CDS, one card	MB \$15

150. B 89 Garfield-Perry 1986 V/C	MB \$12
151. B 89 Garfield-Perry FDSC	MB \$12
152. B 90 Ameripex 1986 2dDSC	MB \$12
153. B 93 IPMS 1986 V/C	MB \$9
154. B 93 All three days SC, one card	MB \$15
155. B 94 ANA 1986 4thDSC (8-4-86)	MB \$9
156. B 100 DCSE 1986 V/C MB \$9	
157. B 101D 125thAnn. IPMS, FDSC	MB \$50
158. B 105 IPMS 1987 FDSC	MB \$11
159. B 106 ANA 1987 V/C	MB \$9
160. B 111 HSNA V/C	MB \$12
161. B 114 ANA-MW 1988 V/C	MB \$12
162. B 115 IPMS 1988 V/C	MB \$9
163. B 115 IPMS 1988 FDSC	MB \$9
164. B 116 ANA 1988 V/C	MB \$9
165. B 116 ANA 1988 FDSC	MB \$10
166. B 118 Stampshow 1988 V/C	MB \$8
167. B 119 ILNA 1988 V/C	MB \$8
168. B 120 Midaphil 1988 V/C	MB \$8
169. B 121 FUN 1989 V/C	MB \$9
170. B 121 FUN 1989 2dDSC	MB \$10
171. B 124 ANA-MW 1989 V/C	MB \$8
172. B 129 ANA 1989 FDSC	MB \$12
173. B 142 Stampshow 1990 FDSC-T	MB \$10
174. B 144 HSNA (1990) V/C	MB \$10
175. B 147 ANA-MW (1991) V/C	MB \$10
176. B 148 IPMS (1991) V/C	MB \$10
177. B 153 FUN 1992 V/C	MB \$10
178. B 153 FUN 1992 FDSC	MB \$12
179. B 156 WCSE 1992 V/C	MB \$12
180. B 158 IPMS 1992 V/C	MB \$11
181. B 173 ANA 1993 FDSC	MB \$10
182. B 184 IPMS 1994 FDSC	MB \$10
183. B 199 ANA 1995 5thDSC	MB \$12
184. B 203 FUN 1996 V/C	MB \$12
185. B 205 SWBCS 1996 V/C	MB \$12
186. B 206 CSNS 1996 V/C	MB \$12
187. B 208 Olympihlex 1996 V/C	MB \$12
188. B 211 ANA 1996 V/C	MB \$12
189. B 215 Long Beach 1997 FDSC	MB \$12
190. B 224 FUN 1998 FDSC	MB \$12

UNITED STATES POSTAL SERVICE

191. PS 2-8, 10-20 (18 cards)	MB \$6
192. PS 21-40 (20 cards)	MB \$7
193. PS 41-50 (ten cards)	MB \$10
194. PS 51-60 (ten cards)	MB \$12
195. PS 62-65 (four cards)	MB \$8
196. PS 5, Belgica 20 cards	MB \$6
197. PS 19, 20, 22, 25, 32-34. 48, 62 & 69(2); Eleven cards, all CTO	MB \$14
198. PS 62 CTO plus dual Liberty Island and Paris FDOI cancels, one card	MB \$12

SEMI-OFFICIAL CARDS
(Lots 199 - 235 are all MINT.)

199. SO 1 SIPEX 1966	MB \$9
200. SO 9 SPMC 1979	MB \$12
201. SO 10 ANA 1979	MB \$5
202. SO 11 SPMC 1980	MB \$9
203. SO 12 ANA 1980	MB \$5
204. SO 14 ANA 1981	MB \$6
205. SO 15 SPMC 1981	MB \$7
206. SO 17 ANA 1981	MB \$5
207. SO 23 ANA-MW 1982	MB \$5
208. SO 25 ANA 1982	MB \$5
209. SO 32 ANA-MW 1983	MB \$8
210. SO 33 SPMC 1983	MB \$5
211. SO 34 ANA 1983	MB \$5
212. SO 35 ANA-MW 1984	MB \$5
213. SO 37 SPMC 1984	MB \$9
214. SO 39 ANA 1984	MB \$14
215. SO 40 FUN 1985	MB \$5
216. SO 41 ANA-MW 1985	MB \$18
217. SO 43 SPMC-IBNS Lib. Hologram	MB \$25
218. SO 54 200th Ann. Constitution	MB \$5
219. SO 57 ANA 1987	MB \$10
220. SO 60 IPMS 1988	MB \$7
221. SO 61 ANA 1988	MB \$10
222. SO 67 IPMS 1989	MB \$12
223. SO 74 IPMS 1991	MB \$9
224. SO 75 IPMS 1991 flag hologram	MB \$10
225. SO 76 ANA 1991	MB \$9
226. SO 77 SCCS 1991	MB \$8
227. SO 78 APS 1991	MB \$8
228. SO 80 Balt. Phil. Soc. 1991	MB \$9
229. SO 81 ASDA 1991	MB \$8
230. SO 82 ASDA 1991 "proof"	MB \$45
231. SO 83 PNSE 1991	MB \$8
232. SO 85 FUN 1992 hologram	MB \$10
233. SO 102 IPMS 1992	MB \$10
234. SO 103 ANA 1992	MB \$9
235. SO 105 APS 1992 "proof"	MB \$38

SEMI-OFFICIAL CARDS
(Cards 236- 250 are all CANCELLED.)

236. SO 24 SPMC 1982 FDSC	MB \$12
237. SO 33 SPMC 1983 FDSC	MB \$10
238. SO 41 ANA-MW 1985 2dDSC	MB \$20
239. SO 74 IPMS 1991 FDSC	MB \$12
240. SO 75 IPMS 1991 hologram FDSC	MB \$12
241. SO 76 ANA 1991 FDSC	MB \$12
242. SO 77 SCCS 1991 FDSC	MB \$12
243. SO 78 APS 1991 FDSC	MB \$12
244. SO 81 ASDA 1991 FDSC	MB \$12
245. SO 83 PSNE 1991 FDOI Sc. 2616, but only CDS part of cancel - no "killer"	MB \$5
246. SO 84 FUN 1992 FDSC	MB \$14
247. SO 86 ANA 1992 FDSC	MB \$14
248. SO 90 WCSE 1992 "proof" FDSC	MB \$65
249. SO 102 IPMS 1992 FDSC	MB \$12
250. SO 103 ANA 1992 FDSC	MB \$12

UNITED NATIONS CARDS

251. 12 different: mint 1-5, 15. NY 2, 3, 15. Geneva 2, 3, 15	MB \$5
252. UN 6 Mint	MB \$5
253. UN 42A (FDC-M)	MB \$10

FORERUNNER, MISC.

254. F1965Bc Johnson portrait	MB \$10
255. F1965Bd Kennedy, some toning	MB \$10
256. F1966B 3 Washington Scenes	MB \$70
257. F1973B Four statues	MB \$5
258. F1983A N. Berwick Bank	MB \$7
259. F1985D IPPDS&EU, Large Eagle	MB \$20
260. F1993H Conv. booklet, 12 cards	MB \$125
261. FSO1959A History of ABNCo	MB \$125
262. ABNCo. 1976 report, 2 pages and covers are intaglio	MB \$25
263. ABNCo. 1977 report, 2 pages and covers are intaglio	MB \$25

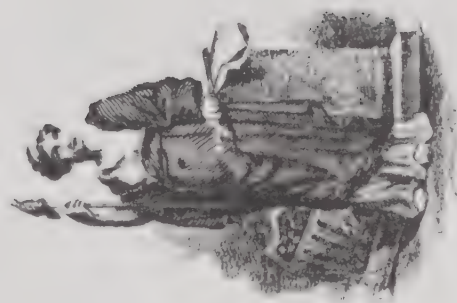
SOUVENIR CARD JOURNAL BACK ISSUES AVAILABLE

The Souvenir Card Journal has been produced since 1981. Back issues include informative articles and information not to be found elsewhere regarding souvenir cards and related material. If you missed any:

Journals for the years 1981 through 1985 are available for \$10.00 per year (four issues); \$2.50 per issue. For 1986, 1987 and 1989: \$12.00 per year; \$3.00 per issue. For 1988 (one combined issue incorporating the first SCCS Catalog), a special price of \$22.50 for a "working" copy. For 1990 through 1998: \$20.00 per year; \$5.00 per issue. From 1999 on: \$25.00 per year; \$6.25 per issue. Note: For a few issues these will be photocopies as the originals have all been sold out or dispersed at shows. All prices are inclusive of postage and handling. Orders or requests for further information should be sent to:

Dana Marr, P.O. Box 4155, Tulsa, OK 74159-0155. 918.664.6724 dmarr5569@aol.com

STRASBURG
CURRENCY AND STOCK AND BOND SHOW



SEPTEMBER 12-15, 2002

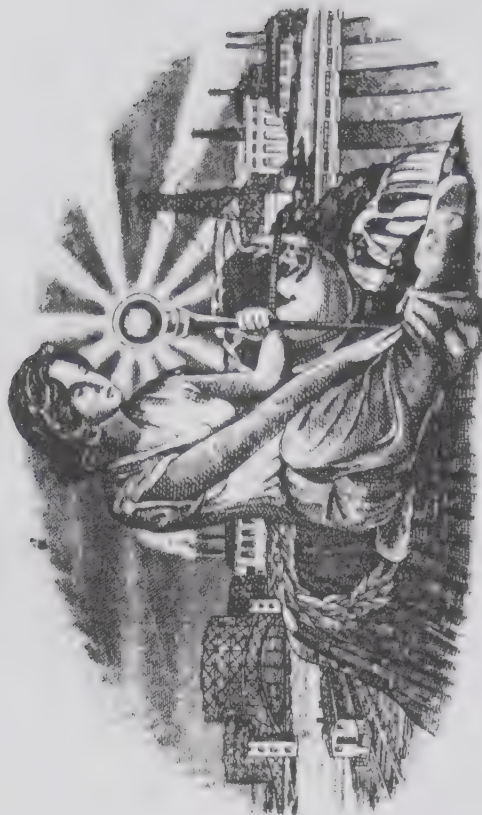
Spider Press Printing,

LANCASTER, PENNSYLVANIA



Strasburg Currency and Stock and Bond Show Souvenir Card, September 2002

STRASBURG
CURRENCY AND STOCK AND BOND SHOW



Mike Bean
Plate Printer

PROOF

THIS ENGRAVING WAS PRINTED BY HAND ON
A 19TH CENTURY INTAGLIO SPIDER PRESS.

62/100
September 14, 2002

Strasburg Currency and Stock and Bond 2002 Show Proof

STRASBURG STOCK, BOND AND CURRENCY SHOW



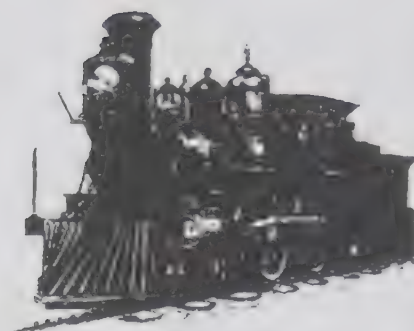
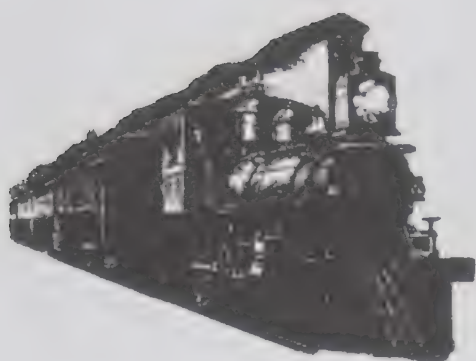
FEBRUARY 6-9, 2003

Spider Press Printing

STRASBURG, PENNSYLVANIA

Strasburg Currency and Stock and Bond Show 2003 Souvenir Card Souvenir Card (Proposed)

CHICAGO PAPER MONEY EXPO



FEBRUARY 20-23, 2003

Spider Press Printing

ROSEMONT, ILLINOIS

Chicago Paper Money Expo (CPMX) 2003 (Proposed)

[The following information was originally published in *The Essay-Proof Journal*, Third and Fourth Quarters 1985, Whole Nos. 167 and 168, with the subtitle of "A Transcription of Its Text and Reproduction of Its Illustrations for Syngraphists and Philatelists." Published in 1850 by H. C. Foote, the book is "one of the rarer and seldom seen counterfeit detectors." The original work was provided to then EPJ Editor, Barbara R. Mueller, by Nancy and John Wilson (577). Ms. Mueller noted: "The contents are worth

careful reading; the author's discourse on the work of the geometric lathe, ruling engine, and medallion pentagraph is one of the best explanations of mechanical engraving available to the student of the intaglio process...." I have tried to transfer the text exactly as it appeared in the EPJ, including the spelling of certain words that my spell checker had problems with. I do not know if they were incorrect in the original, i.e., 19th century English, or in the reproduction. Ed.]

UNIVERSAL COUNTERFEIT
AND
ALTERED BANK NOTE DETECTOR,
AT SIGHT,
A system of Infallible Detection at sight, applicable to all Banks in the
United States, now in circulation, or hereafter issued.
COMPLETE IN SEVEN RULES,
WITH
THIRTEEN DIAGRAMS AND SEVENTEEN ILLUSTRATIONS
ON STEEL,
FOR SELF INSTRUCTION.

ARRANGED AND IMPROVED BY H. C. FOOTE,
NEW-YORK.

SECOND EDITION. THIRD THOUSAND.

New-York :
OLIVER & BROTHER, BOOK AND JOB PRINTERS,
89 Nassau-Street, corner of Fulton.

1850:

INTRODUCTION.

Heretofore the best of judges of money have had nothing as a guide in judging at sight, but experience in handling money, a familiarity with the notes of a few particular Banks, and the general appearance of a note. They become familiar with a certain (to them) undefined perfect appearance, generally possessed by genuine notes, and any apparent want of which, creates suspicion as to the genuineness of a note; but the first impression they affirm is the best, as sometimes upon continued examination, the judgment, having no particular guide, wavers, gets confused, and is often at fault. Now this uncertainty may be entirely obviated, and the detection of counterfeits at sight, reduced to a perfect science or mathematical certainty, and this great desideratum is held to be perfectly attained in the rules here presented, when combined with a little practice in handling money.

All genuine Bank Notes in the United States are engraved upon one uniform principle, by regular Bank Note Engraving Companies. A company consists of ten to twenty first class artists, each perfect in his own department; there is required a heavy capital to be invested, and the use of perfect, costly and inimitable machinery. Since the invention of the Geometric Lathe, Ruling Engine, and Medallion Ruling, and the invention of Transferring engravings by Perkins, it has been rendered entirely out of the question—in fact, a physical impossibility for any genuine note to be perfectly imitated. Counterfeiters cannot procure all the machinery, and even supposing they could, it would be against their own interest to invest \$50,000 to \$100,000 in an illegitimate business, to run the hazardous risk of seizure and confiscation. It would be more to their interest to invest that amount in any honest business. They therefore attempt to imitate the several kinds of inimitable engine work, by hand, and the imitations thus produced vary in character from miserably poor to tolerable, and sometimes exceedingly close imitations, deceiving the best judges who do not understand the principle, but detected at a glance by any one understanding it, as is explained and illustrated in the following pages. Sometimes they get hold of one or more worn out stolen genuine dies, and use them in their issues, and so far their work will be genuine, but there is always enough else of the other portions of the work to indicate a counterfeit note.

The following items quoted from Newspapers (June, 1850) will serve to show the necessity of the diffusion of some system of infallible detection at sight.

- "The Western States it is said are flooded with \$2 bills of the State Bank Indiana."—*Times*

- "The *Boston Traveler* of Wednesday, (June 5th,) says, it is not supposed that counterfeit money is manufactured in this city. The greater part of the money of this description which has for years flooded the country comes from Canada, where from various causes. its manufacturers have been left comparatively undisturbed, to carry on their nefarious business. ...It is not perhaps an exaggeration to say that traders in our city are cheated out of at least \$50,000 annually, by means of counterfeit money."

Now in New-York city which is four times larger than Boston, this system has been pretty generally diffused among the merchants for nine months past, and it may be safely predicted that for the year 1850, there will not be one-tenth, or even a twentieth of the above sum lost here by counterfeits. Men who handle any money should not refuse to expend the trifling sum to learn this system, they should reflect that besides it being against their own interests to remain ignorant of it, their neglect to learn it. *is just so much encouragement to counterfeiters*, because the less this system is spread, the greater the chance for counterfeit money to circulate and defraud the public; therefore every honest man should put his shoulder to the wheel to facilitate the diffusion of the system, and thereby assist to drive all spurious money out of circulation. The different periodical Bank Note Lists are perhaps excellent guides, *as far as they go*, but they do not and cannot go far enough. They assist too often *after* the mischief is done. In hundreds of cases their description of counterfeits is necessarily vague and uncertain, especially where the counterfeit is a *fac simile* [sic] of the genuine; they never make a man a good judge of money at sight. But the greatest trouble is that new counterfeits it is said are generally "rushed" upon the community preconcertedly, from different points at once, and the greatest mischief is often done before they have time to get the description in the List. Now this system will enable the poorest judge to detect *any* counterfeit, new or old, *at sight*. It is arranged systematically into seven rules, simple and comprehensive at a glance of the eye. For self instruction a magnifying glass will be of great assistance at first in learning the principle, and afterwards the naked eye will be sufficient to detect, but it is advisable to always have a glass on hand. Also, a few specimens of bills, good and bad, to compare and examine at first is necessary to make the theory practical. The following is the list of

RULES:

- RULE 1. Geometric Lathe,
 " 2. Ruling Engine, Infallible when imitated.
 " 3. Medallions,
 " 4. Vignettes- viz: Stippling, Eyes, Hair,
 Drapery, Limbs, Scenery, &c.
 " 5. Lettering and *Engravers' names*.
 " 6. Signatures and filling up.
 " 7. Paper, printing and general appearance.

Alterations from Broken Banks—The Magic Three.

Altered Denominations—1st, 2d, 5th and 7th Rules.

It is believed, and experience has proved that the above combination of rules is arranged in the most judicious and effective order, and the best adapted for practical use in detecting at sight that could be devised. It is in fact nearly the order in which a genuine plate is originally got up. First the "Geometric Lathe" dies, "Medallions," and "Vignettes" are transferred, then the "Lettering" and "Ruling Engine" work, next the "Paper and Printing," "Signatures and filling up," and lastly after all is finished—the "General appearance" of the whole.

RULES.

RULE I.

THE GEOMETRIC LATHE.

(Infallible when imitated.)

The "Geometric Lathe" is a very perfect and costly Engraving Engine, which produces very fine and beautiful ornamental patterns of geometric circles of such complication, uniformity, and exquisite perfection, that it cannot possibly be imitated in any manner. It engraves or turns the circular or oval patterns on the dies, on which the figures representing the denomination of the note are placed. A sketch of this engine is quoted from "*Nicholson's Operative Mechanic*"

"One of the most important securities to the paper currency of nearly the whole commercial world at the present time, arises from the invention of transferring engravings, and the work produced by the Geometric Lathe, invented by MR. ASA SPENCER, while a resident of New London, in the State of Connecticut. The application of this Lathe-work for the security of Bank Notes was first made by Messrs. Fairman, Draper & Co. of Philadelphia, in 1816, and from its great beauty and difficulty of imitation, Mr. Spencer was induced to repair to England in 1819, for the purpose of securing the paper currency of that country. As had been expected, this work was put to the severest test which the combined talent of its great metropolis could invent, and having passed

this trial in a very satisfactory manner, it was subsequently adopted very generally by the Banks and Bankers of England and Scotland.

"The Geometric Lathe differs materially from any other turning engine hitherto invented. The only one which has any similarity in the work produced, is the "Rose Engine," but that is only capable of copying patterns previously made upon guides, while the Geometric Lathe forms its own patterns, which are all originals, and as various and unlimited as the 'Kaleidoscope.' ...

"The impossibility of successfully imitating this work by any process of hand work within the reach of the whole combined talent of counterfeiters, will not be doubted when the severe test to which it has been submitted is recollected, and even supposing any combination of counterfeiters to be in possession of the different machines and appendages necessary to effect their object, they would soon find that the time which would be required to learn the use of these implements in secret, could be more profitably employed in any honest occupation."

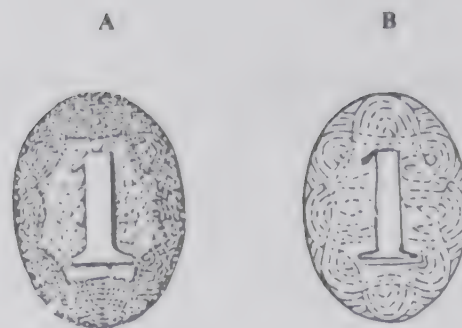
The patterns produced by the Geometric Lathe are concentric—eccentric or geometric circles radiating from a common centre, and beautifully interwoven into each other, forming a perfectly regular and uniform 'fancy' pattern, so exactly true and uniform in its radiations, that there never is the slightest possible irregularity or imperfection. It is because the patterns are of such exquisite beauty and perfection, and at the same time so extremely fine and complicated, that it is utterly impossible to imitate it by hand or by any process whatever. The Geometric Lathe does not engrave the patterns immediately upon the plate itself, but the pattern is transferred to the plate from roller dies or cylinders generally in two places, as a majority of bills contain two dies alike, sometimes four, one in each corner. Being single transferred, the patterns are reversed, and are then *white* circles or lines upon a *black ground*. Of course whenever there are two or four dies that pretend to be alike in a genuine bill, they will all be exactly alike, being all transferred from the same one die. See the two transfers of the die in the steel plate containing the figure '3.' In imitations of Lathe-work in counterfeit bills there will be a failure in two ways, first in imitating regularity of the pattern, which is attempted to be done by hand, and also it is cut directly on the plate instead of transferring, so that what in the genuine is *black spaces* is *engraved* black in the counterfeits, leaving white spaces and black dots resembling cobble-stones, the white spaces

between which made to resemble white lines, while it can easily be seen that it is only irregular black dots and scratches instead of white lines or geometric circles. Secondly, a failure in getting two dies exactly alike in the same bill, that is where they pretend to be alike. If done by hand there cannot be two fine and complicated patterns made *exactly alike*, but in the genuine where the pattern on one die or cylinder is rolled or transferred in two or more places, they will all of course be exactly alike. This same work is to be seen on the backs of Watches, called "Engine Turning."

Diagrams [right] A, B, C and D, represent the appearance of various imitations of Geometric Lathe work when magnified with a powerful glass. There is generally a studied effort to represent *white* intersecting curved lines or Geometric Circles on a *black* ground, in fact trying to imitate TRANSFERRING; but there will always be found as in the above diagrams, nothing but confused black dots and semi-circular scratches, arranged so as to give it the same 'general appearance' as the genuine when held a little distance off. Sometimes there is no effort made to imitate the *white lines*, and there will be seen nothing but confused black dots and irregular black curved lines, mixed up together. Diagram E represents a magnified oblong die, of alternating waved ruling or eccentric parallels transferred. See the two dies containing the figure '20' in the steel plate illustration. This work is done by the Ruling Engine and not by the Geometric Lathe, but as the work is very similar, and imitations of it fail in exactly the same manner, it is classed under the same rule. Diagram F is a representation of a magnified counterfeit or imitation of this work by hand, and confused black dots on a *white* ground instead of true interwoven white lines of the genuine on a *black* ground.

RULE II
RULING ENGINE.
(Infallible when imitated.)

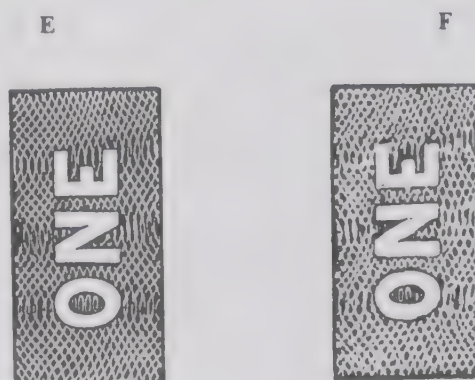
The Ruling Engine is used for shading the letters, skies, &c. in genuine Bank notes. Underneath and sometimes on the face of the letters in the title or name of the Bank, as well as other lettering, there appears a soft smooth pale greyish color, which to the naked eye appears to be painted with a brush, but on close examination it proves to be fine parallel lines, and when done by the Ruling Engine the lines are, 1st, all exactly of the same size; 2d, regular distances apart; 3d, perfectly parallel to each other; 4th, uniformity in their direction; and it is *perfection* in these four points which gives it such a smooth and



Magnified 10 to 12 times



Magnified 20 to 30 times



Magnified 10 to 15 times

perfect appearance, and the least deviation from which will prove to be hand work. In counterfeits this shading is imitated by hand, and it is impossible to do it in this way as perfect as the Ruling Engine, as some lines will be coarser than others, some wider apart than others, not parallel, and some not perfectly straight, which gives the whole a scratchy appearance; in fact the least deviation in any of the points will show at once, and destroys the appearance of the whole. In titles or the name of a Bank where the letters are alike, as for instance,

THE FARMERS BANK,

the shading in the genuine always is done all the way across all at once, and there is a perfect *uniformity* from beginning to end; the lines all point exactly in the same direction, whether horizontal or diagonal, on the "T" in "THE" as on "K" in "BANK," preserving the same angle and fineness throughout. In counterfeits where the letters

are shaded by hand, one letter at a time, if the lines pretend to be horizontal, some are apt to slant a little downwards or upwards, some letters shaded a little finer than others, that is where they are intended to be alike and uniform. This principle of UNIFORMITY in shading is very important, and should always be noticed. See the words "UNIVERSAL," "DETECTOR," "BANKS," and "UNITED STATES," in the steel plate [right], which are shaded by the Ruling Engine, while the word "COUNTERFEIT" is shaded by hand to illustrate counterfeit work.

The sky in vignettes in the genuine is sometimes ruled by the Ruling Engine, and always appears soft, smooth and perfectly done, and in this case the lines taper off gradually. Imitations of this by hand will appear uneven and scratchy, some lines coarser than others, and some wider apart than others. All genuine skies, however, are not done by the Ruling Engine, but are sometimes fine dots or wavy lines, which fade off into fine dots, and sometimes heavy rolling clouds, circular lines, but it is always done perfectly and beautifully, and looks smooth and natural, being always done in genuine bills by first class artists, while the sky in counterfeits is generally apt to appear coarse and scratchy, and not fading off gradually enough.



G



H

Magnified 10 to 20 times

[above] Diagram G serves to represent the style of genuine Ruling Engine work as it appears when magnified 15 to 20 times, and H an imitation of Ruling Engine shading as done by hand and magnified the same. A first class Ruling Engine costs \$3,000.

RULE III.
MEDALLION PENTOGRAPH RULING.
(Infallible when imitated.)

The Medallions are raised patterns or line-engravings, generally representing a head, or some raised fancy patterns in genuine bank notes, which looks as if raised up from the paper. They are called medallions because they are copied always from, and represent the pattern upon a medal. It is done by the



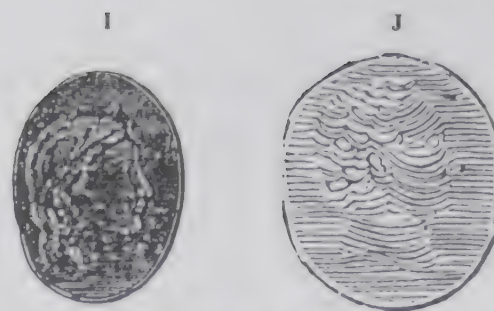
The note-like sample used in the book

Pentagraph Ruling Engine, which guided by the medal, rules the whole pattern in *full length lines* and the dies are *double* transferred to the plate, which makes the lines *black*, the same in appearance as if the pattern was ruled directly upon the plate itself by the engine. This work is done upon the same principle in mechanics of "*guides*," as shoe-lasts are turned by the "Last turning machine." A model last is used for a guide to the machine, which turns out of a rough hewn block of wood, a last exactly like the model. In genuine medallion ruling there is always a medal or coin used for a '*guide*.' The points in determining genuine medallions from imitations engraved by

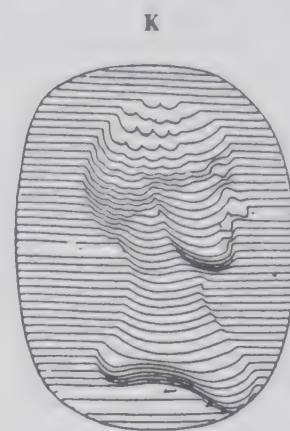
hand, are, the lines in the genuine all run in one general direction; they are always full length lines across the whole pattern, the lines are all *exactly the same size* or calibre, they *never cross each other*. Every undulation the pattern on the guide or medal is copied with the most *unerring exactness*, and articulated *distinctly* and beautifully correct, which is impossible to be done so perfectly by hand. In the counterfeit the lines are apt to *break off* in the midst of the pattern; some lines are apt to be *coarser than others*, which gives it a scratchy appearance. In the genuine the lines crowd together in the parts of the pattern that appear depressed or sunken, and spread apart more where the pattern appears raised and looks whiter, producing the lights and shades with the most magnificent ease and effect. In the counterfeit done by hand the lines do not crowd and spread apart again according to the pattern with such ease and effect, but the patterns appear stiff, flat, or imperfectly raised. There is always one of two ways or alternatives in which the hand-work imitations appear to fail. If they succeed in making the lines full length as they ought to be, then the pattern will inevitably appear *flat* in expression, imperfectly raised; but if they succeed in making the pattern look *raised* as it ought to be, then there will inevitably be *broken or forked lines* all through the midst of the pattern. It is impossible to combine in hand-work imitations of this so extremely fine and complicated work, full length lines, and at the same time a perfectly *finished* and *raised* pattern, in which the Rose Engine always does in the highest state of perfection.

[above, right] Diagrams I and J represent the appearance of counterfeit Medallions, when magnified. K represents the appearance of a genuine Medallion, as magnified 20 to 30 times. *Every line is full length* and exactly of the *same size*. In J the lines *break off* and *fork together* all through the midst of the pattern, and some lines a little *coarser* than others, which gives it a scratchy appearance.

Whenever there are two or more medallions in a genuine bill that pretend to be alike, they are always exactly alike, being double transferred from the same original die; (see medallion heads marked '3' in the steel plate,) but two medallions cannot be made exactly alike separately by hand. The following extract in relation to this work is quoted from the *Mechanics' Magazine*, 1835: "The Journal of the Franklin Institute for September, contains an elegant engraved portrait of Wm. Congreve, the dramatist, executed by Wm. A. Spencer, of Philadelphia, in the manner described, and has inserted the following proofs that the invention can be claimed for



Magnified 15 to 20 times



Magnified 20 to 30 times

America.' Believing that the credit of the invention of a machine for medal ruling is due to America, we will briefly set forth our proofs, and then speak of the improvements which of late years the method has undergone. The proofs to be given of the existence and state of a machine, are to be derived from the results produced by it. In 1817 by the use of a machine which been invented in Philadelphia, Christian Gobrecht, a die-sinker, produced an engraving upon copper, from a medal having upon it the head of Alexander of Russia. From this engraving impressions were taken and distributed. One of these impressions we have seen. In 1819, Asa Spencer, now of the firm of Draper, Underwood & Co. bank note engravers, took with him to London, a machine of the kind above alluded to, which was designed principally for straight and waved line ruling. This machine was used in London during the year just mentioned, and the mode of ruling waved lines, and of copying medals, was then exhibited and explained by Mr. Spencer to several artists, particularly Mr. Terrell, who took by permission a drawing of the machine, for the purpose of having one made for his own use. Little however was done in the way of medal ruling, until about three years since, (1832) when a desire to apply the method to the engraving of designs for bank notes, caused it to be revived by Mr. Spencer, who bestowed great attention upon it, and overcome the difficulties met with in the onset.

The peculiar construction of this machine has never been made a secret, nor has it ever been patented, although prudential motives have required that it should not be minutely described, and thus be placed in the hands of those by whom its use might be perverted. The operations performed by this machine are the ruling of parallel straight lines at any required distances apart, either continuous or broken; ruling converging straight lines; ruling waved lines, the waves being either similar, varying by more or less imperceptible graduations; and medal ruling or transferring to copper, the fac-simile of a medal without injuring its surface, the waved lines presenting a copy of the minutest parts of the medal."

RULE IV.

VIGNETTES-A GENERAL RULE.

Faces, Eyes, Stippling, Hair, Drapery, Limbs, Scenery, &c

Rule IV. Relates to the Vignettes, to notice whether they appear to come up to the usual standard of perfection in the following points: the faces, eyes, stippling, hair, drapery, limbs, scenery, landscapes, water and agricultural scenes, &c. This work is always done by hand, both in the genuine and counterfeit, but in the genuine it is always done by *first class artists*, men who are at the head of their profession, and who can always get such a complete remuneration for their labor that there cannot possibly be any temptation for them to counterfeit. It is only second, third, fourth, and sometimes *hundredth* rate artists that counterfeit, runaway apprentices and cast off journeymen, and possibly amateurs. The points to observe are first the human face, stippling, and the eyes. This is the most difficult of any part of the Vignette to execute well, and fails in counterfeits more than any other part of the 4th Rule. In the genuine, the eyes have a perfect natural expression, while in counterfeits, they are generally merely two clumsy dots. The *stippling* is the beautiful artistic arrangement of the fine dots which produce the shading—the smooth, even soft *rounding* of the features, the cheeks, nose, lips, chin, and limbs; this fails *invariably* in counterfeits. The features and generally the limbs also, appearing *flat*, scratchy, inexpressive, and inanimate. The human hair in the genuine will look soft, silky, and natural, displaying a *lustre* in portions where the light appears to strike it, in counterfeits the hair generally appears *stiff*, coarse, wiry, lifeless and unnatural. The drapery in the genuine beautifully represent the folds and textures of different kinds of cloth, sometimes the dark, heavy, and

glossy appearance of broadcloth is produced, sometimes the light flowing appearance of silk or muslin, the folds always look easy and *flowing*, no stiffness. In counterfeits the drapery generally appears scratchy and *stiff*, sometimes having the *solid* appearance of cast iron, and sometimes like coarse wire cloth inexplicably twisted up in a snarl in trying to imitate the easy and natural folds of the genuine. The limbs, hands or feet are always well done in the genuine, but generally fails in counterfeits. It is a very difficult manner to execute well and it requires a first-rate-artist to produce an elegant shaped hand or foot and in an easy position. Smoke in the genuine is always well done, generally in fine curved lines, and sometimes in straight parallels fading off gradually at the edges. In counterfeits the smoke generally appears coarse and *scratchy*. Also notice whether the "perspective" is managed rightly, the lights and shades, and the forms of animals, horses, cows, &c. &c. whether truthfully portrayed. Vignettes are transferred to the plates from double transferred cylinder dies.

"Chamber's Information for the People" says: "Engraving, in all its various branches, is a species of labor which probably requires greater remuneration than any other department of art, for not only must there be a great degree of patience and perseverance beyond what is required in most other employments, especially in undertaking the engraving of a genuine bank note plate which must be perfect in all its parts, showing the lights and shades true to life, one part corresponding with another as though nature herself had formed the impression. Such of course is the intention of the artist who must be a finished workman before he can receive employment in this capacity, the perfection of the execution being of course the only great difficulty to overcome. This will be seen from the fact that in all cases from ten to fifteen artists are employed upon one bank note plate, and as this employment necessarily calls into its service the very best of talent that can be secured, it follows as a matter of fact that we are perfectly safe in looking to the perfection of a note for the genuineness of the bill. Each artist has a separate part to execute, and as the whole plate is made of different parts, called "dies" or "cuts" it is therefore evident that no band of counterfeiters can accomplish their designs, it being impossible." [See the Vignette marked "4" in the steel plate; also the portrait of Washington.]

RULE V.

LETTERING AND ENGRAVER'S NAMES.

Rule V. relates to the perfection of lettering. In the genuine the lettering is done by a first class artist, whose particular branch it is to devote exclusively to that part of the work alone, and of course he arrives at a degree of perfection that could not be approached without such a sub-division of labor. In the genuine the letters are all exactly of the same size, where they pretend to be, on the same angle and same size stroke, where they pretend to be. There are two grand points to observe as regards lettering, viz: *neatness* in form and *uniformity*—the most important is UNIFORMITY. The want of uniformity in size, slant, distances apart, thickness of stroke, and any deviation from the line of the letters of a title, or the name of a bank for instance will show counterfeit work, see the lettering in the word COUNTERFEIT in the steel plate illustration compared with the lettering of the “UNIVERSAL DETECTOR,” “UNITED STATES,” &c. The engraved writing in the genuine “Promise to pay on demand,” &c. is always beautifully done, the down strokes *uniform in size and slant*, and the hair strokes extremely fine, the curves easy and *flowing*, while in counterfeits the down strokes are apt to point in different angles, and the hair strokes coarse and the curves *stiff* and defective. But perhaps the most important part of the 5th Rule, as it fails *invariably*, without exception, in all counterfeits, is the engravers’ names or “imprint” which in the genuine is a *die* cut in the most perfect manner, the letters very neat and perfect and perfectly *uniform* in every respect. In counterfeits it is not a die, but letters cut in by hand and never so perfect as the genuine, but clumsy, not uniform distances apart nor in size and slant, and not all in a straight line, &c.

RULE VI. SIGNATURES AND FILLING UP.

The 6th Rule relates to the signatures and filling up the No. date, to whom payable, cashier and president. To notice whether the whole filling up appears in two or three different hands as it ought to be. In the genuine the No. and date is generally written by a bank clerk who writes a very neat, rapid, *business* hand, but of course, there may be exceptions to this Rule, but in counterfeits the No. and date is *almost invariably clumsy and un-business like*. Where the officers’ signatures are imitated, there will be a slow, studied, and stiff appearance, not easy, natural, and *original* looking. Some men acquire an almost intuitive knowledge of hand-writing at sight, and the writer has seen many excellent judges of bank notes who have acknowledged that they were guided almost entirely by the signatures, even of strange

banks. Chirography may be studied as a science, but it can only be acquired by long experience, and it is not infallible, the best judges of writing might possibly be deceived sometimes. In some counterfeits the signatures are lithographed *fac-similes*, sometimes traced over with a pen. In writing with a pen the ink thoroughly saturates the paper, but leaves a smooth edge to the stroke and has somewhat of a glossy appearance, while the printed *fac-similes* always have a *stamped* appearance, the stroke of a dead color and rough edge, not saturated or lively like writing ink. If traced over with a pen there will be places, especially in the hair strokes, where the pen does not follow the curves in the stroke correctly. In cases where fraudulent impressions are obtained from the genuine plate, or where the plate itself is stolen, the 6th Rule is all that will detect; but when such a case happens there are always measures taken by the bank to meet it: a new plate is ordered, and the old emission is called in.

RULE VII. PAPER AND GENERAL APPEARANCE.

Rule VII. relates to the paper, printing, and the general appearance of a note. Genuine bank note paper is made of linen or silk, or a mixture of both, of a firm texture and of a superior quality, (see the paper on which the steel plate illustration is printed.) This paper is manufactured expressly for the banks and engraving companies alone, and counterfeiters can seldom get hold of paper of this kind, but are generally compelled to use slazy or half cotton paper. A counterfeit note is seldom printed as well as the genuine but often blurred, and poor ink. As to the “general appearance” this is produced by a combination of all the rules. If all the Rules are good and the note well printed the “general appearance” of course will be perfect, but if there is any one or more of the Rules bad, the harmony of the “general appearance” will be interrupted. But if a genuine note is old, worn, and has been wet, the “general appearance” may be bad, but the other Rules will all be good, and prove the note to be genuine.

Anastatic Transfers.

There was an emission, five or ten years ago, of some counterfeits on the National Bank, Providence, 2s and 5s. They were not regularly engraved plates, and as the exact process by which they were got up is unknown, they are supposed to be anastatic transfers or lithographs. They have a very *smoky*, brown, blurred, and *indistinct* appearance, something simi-

lar, but inferior, to mezzotinto engraving. It is supposed that the process, whatever it was, did not succeed well enough, as there never have any appeared like them since. The shading of the letters appeared to be a solid, brown coloring, no lines perceptible scarcely, and this was the character of the whole note.

Alterations from Broken Banks. THE "MAGIC THREE."

The first seven Rules go to show whether a bill is genuine or not. We now proceed to discuss Altered Bills. In altered bills, where a genuine bill of a broken bank is altered by the counterfeiter to some sound bank, there are three places in which the alteration must be made, viz: First, the State; Second, Title, or name of the bank; and Third, the Town. They are generally extracted, or the letters dissolved by some chemical process, and the name of another bank, state, and town, substituted in their place. The Ruling Engine shading on the genuine will be imitated by hand in the substituted "title" and "town" and this will detect it as well as the clumsiness of the letters generally, and also the white streak or bleaching of the paper around and between the substituted letters. Sometimes the "bank" may be in the same state, and there will be only two places to alter besides the signatures; and sometimes the broken bank bills of the same name or title are selected, (for instance the Commercial Bank, Millington, Md.) and there will also be two places to alter besides the signatures, viz: the "State" and "Town." In dissolving the signatures of the broken bank by some acid and substituting imitations of the proper signatures, they generally look *faded*, which is caused by a little acid still remaining in the paper, and also the whole filling up, signatures and all, are in one handwriting. By noticing these three points, the "State," "Title," and "Town," (the Magic Three,) and the signatures, the detection of any alteration from a broken bank will be a very simple and easy matter. For instance one of the best alterations, and one that has deceived thousands of good judges when it was first issued in 1849, were 1s, Madison County Bank, Cazenovia, N.Y. vignette three females. The "New York Safety Fund" and "Cazenovia" were rather clumsily lettered and the MADIS—was shaded by hand, while —ON COUNTY BANK was shaded perfectly by the Ruling Engine. This shows of course an alteration from some other name that ended in —ON, most probably CLINTON. There was no bleaching or scratching of the paper around the substituted letters, and the signatures were not faded, this shows that it was not an *altered bill* but an *altered plate*, probably a "wild cat"

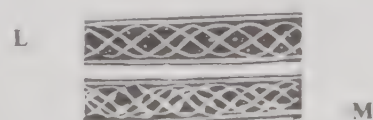
bank plate that was sold at auction, in New York, in 1841.

Altered Denominations.

This is altering from a smaller to a larger denomination, as 1s altered to 5s, &c. &c. This is done in various ways: one way is done by pasting, but it is more generally done by extracting the ink of the figure and the die containing it, by some chemical fluid, and printing in its place a counterfeit die, or sometimes a stolen genuine die containing a larger denomination. The words, "ONE DOLLAR," which generally is shaded by the Ruling Engine, are extracted, and "FIVE DOLLARS" substituted in its place and shaded by hand. A difference also in the color of the ink of the substituted denominations from the rest of the note will generally be seen. Sometimes the letters of the substituted denomination are *common printer's type*, the "old English letter."

Old Style Plates.

Counterfeits upon the old fashion plates, "Perkin's stereotype plate" and others, all that contain any *transferred* dies, the pattern *white* upon a black ground, can be detected by the imitation of transferring. Diagrams E, F, on page 10, also diagrams, L, M, [below] will illustrate this principle. In the genuine it is machine waved ruling transferred from dies, while in the counterfeit this is imitated by engraving the *black spaces* immediately upon the plate itself, and attempting to make it fit so as to have the appearance of being transferred. [below] L represents the genuine, (though imperfect,) M represents the counterfeit. There are four out of the seven Rules that will apply to the old-fashioned "Perkin's stereotype" and most other old style plates, viz: the 1st Rule, or Transferring; the 5th Rule, the Lettering, especially the mass of small lettering, "One Dollar," "One Dollar," in the body of the note; 6th Rule, the Signatures and filling up; 7th Rule, Paper and general appearance.



The Piecing Operation,

This process of increasing the number of bills from a given quantity by piecing, as making ten bills out of nine appears to be done—as seen in a specimen lately-by cutting off perpendicularly a piece, one ninth of a bill, and pasting in its place a piece of a *counter-*

feit on the same bank and denomination to match. The same process would be then carried on with the nine bills, only that in each bill the piece would be cut out in a different place. When the nine bills are thus all pieced there would be *just enough surplus pieces left* of the genuine to paste together with one piece of the counterfeit to make a complete bill like the rest, and this would be the profit on the operation. The counterfeit part of the bills appeared to be intentionally defaced so as to be nearly illegible, in order to escape detection. The banks will only redeem such bills at their estimated proportionate value.

Summing Up.

PRACTICAL APPLICATION OF THE RULES.

No matter how much a bill may be worn and defaced, if the name of the bank and the denomination can be seen, the application of these rules will enable a person to decide at sight whether a bill is genuine or not. The 1st Rule, the Geometric Lathe work being infallible, any imitation can be detected at a glance, when of course the bill must be a counterfeit without looking any further. But a great many counterfeits contain stolen genuine dies, when of course the 1st Rule will fail to detect, but there is always enough else to detect a bad bill. The 2d Rule, the Ruling Engine work—any imitation of this can be detected at a glance. This rule detects oftener than almost any other rule, and therefore it is one of the most useful of all the rules. In some old-fashioned genuine plates, especially in some of the old New England plates, there may occur an exception to this rule, the shading of the letters being done by hand. Now and then, but very rarely, a counterfeit is seen containing genuine Ruling Engine work, but in such a case there are plenty of the other rules to fail. Counterfeiters may get some genuine work, but they cannot get a *perfect combination of all the work genuine*. There is always *something lacking*. It is against their interest to invest so much capital as would enable them to get everything perfect. Besides they can never get the services of a sufficient number of first class artists, and all the necessary machinery. 3d Rule, the Medallions—see if the heads or other ornamental patterns of this work look raised, distinct, clear and smooth, and the lines all *full length*, and the most skilful imitations by hand can be detected at a glance. 4th Rule, the Vignettes—whether they come up to the usual standard of perfection, especially the human eye and face. Sometimes the vignette in a counterfeit is a stolen genuine die, generally much worn. A lot of old worn out dies were sold at auction in New-York in

1841, to the highest bidder, and some got into counterfeiters hands. 5th Rule, the Lettering and Engraver's Names. It is an exceedingly rare thing indeed to find anything near first class lettering in a counterfeit, but the Engravers' names *always fail*, the writer has never seen a single exception. 6th Rule, the Signatures and Filling Up. Counterfeits are so often palpably filled up, all in one handwriting, as to make this an important rule; also look out for lithographed 'fac-similes.' 7th Rule, Paper and general appearance. Experience has proved that it is always best in judging a doubtful bill, to apply the rules in their proper order, one after the other, commencing with the 1st, otherwise a person might forget one or two of the rules, and neglect to apply the very rule that would most palpably condemn the bill. The writer has never seen a counterfeit where less than *two* of the rules would condemn it at sight, and the rest genuine. But the majority of counterfeits are condemned by three, four, five, six, and often the whole seven rules.

The Steel Plate Illustration.

The steel plate next to the title page contains a standard specimen of all the different styles of genuine engraving on all bank notes of all banks in the United States. But *those particular patterns* or dies do not belong to any regular Bank Note Engraving Co. in the U.S. They with others were sold at auction some years since, and duplicate dies have been made from them and scattered over the country, New-York, Boston and Philadelphia, and some of them have got into counterfeiters hands, who use them in their spurious issues. Therefore no pattern like any one of these will ever be seen in a genuine note, but one or more of the duplicates of them will often be seen in a counterfeit. The plate therefore serves two purposes, 1st, illustrating genuine and perfect work; 2d, to guard against genuine auction dies in counterfeits.

Another auction vignette die, often seen in counterfeits, is a woman sitting by a sheaf of wheat, canal lock on the right and locomotive and bridge on the left.

FINIS.



[In the last two issues of this Journal, "anaglyptography" has been discussed. The "Medallions" used here are apparently that process. An article in the EPJ (No. 167) discusses die proofs of the 1865 Newspaper stamps. Some comments and illustrations from that article follow. Ed.]

[The following article is an abbreviated version of an article that was written by the Editor of *The Essay-Proof Journal* and appeared under the lengthy title "Evidences of Design Development of the U.S. 1865 Newspaper Stamps/ Previously Unlisted Items Are New Type of Die Proofs, Not Essays/ A Final Report" in the Journal (Third Quarter 1985, Vol. 42, No. 3, Whole No. 167, pp. 102-118).

The Essay Proof Society, for whom the quarterly Journal—"Devoted to the Historical and Artistic Background of Stamps and Paper Money"—was produced, expired in 1993 after 50 years. Ms. Mueller, who served as its Editor for 30 of those years, has given me written permission to reproduce articles from that Journal which includes this and the previous article.. I thought both articles of interest in light of Greg ALEXANDER's article in the last issue of this Journal (SCJ 22:3, pp. 11-18), Ed.]

How Were the Stamps Produced?

FIRST, a resume of the production of the stamps is in order. Let us imagine that we are faced with creating these complex designs. How shall we proceed? The odds are good that the process was along the following lines: Close examination of the way the design parts fit together suggests that after the initial concept and size had been devised and the placement of the central engine turning determined, the frame and outlines of the general parts were done first. Then the engine turning would have been filled in by hand to match the outlines where necessary. Next the central portrait medallion was inserted. The numerals were added by blocking out and adding form. The white-line lettering at the bottom and the "newspapers and periodicals" panel came next. Finally came the superimposition of the white lettering and Roman numeral circles. After general refinements and touch-up, the bleed margins were (or should have been) cut down or removed.

The conventional wisdom regarding actual production is exemplified by Scott's statement that the stamps were "typographed, embossed, plates of 20 subjects in two panes of 10 each." Thus, these oversized, gaudy stamps were produced by a method not used for any other U.S. postage stamps. This much seems to be accurate. But it leaves huge areas for conjecture about the preparation of the dies and plates. Official records are incomplete or ambiguous. We have to rely on the observations of students who

were active in the 19th century or on authorities in the field of printing.

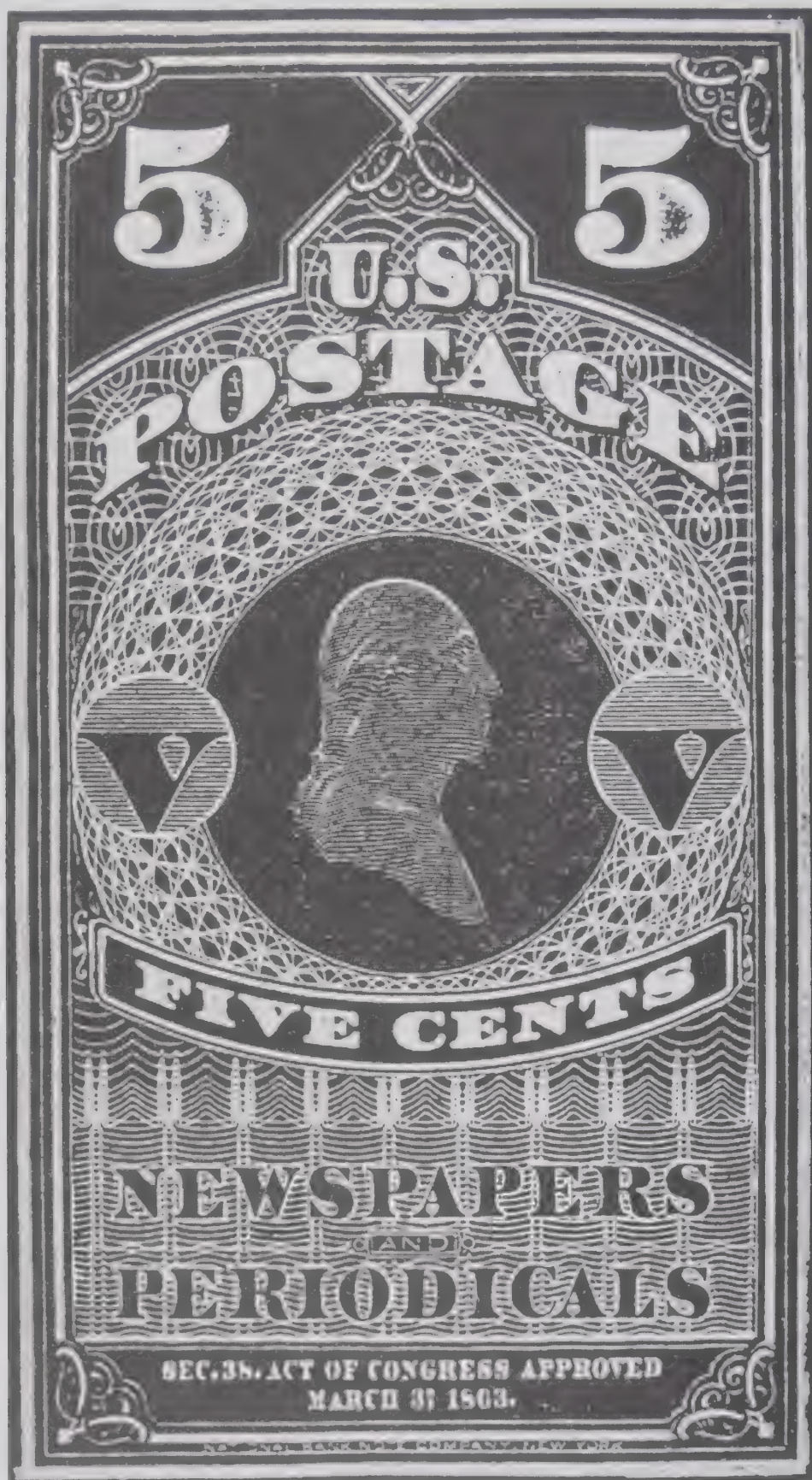
In summary, the conventional wisdom has run along these lines: "The portraits were made from relief models and transferred to wood by means of pantograph preparatory to making the final printing plate . . . On the plates as originally made, the surface of the plate between the stamps was not cut away, consequently it received the ink like those parts of the design which were not incised. The result was that the stamps had a border of color. Later the 5 cent plate was altered by removing the plate surface between the stamps, cutting it down until it fell below the level of the stamp designs. This produced the stamp with the white border around the design....." (Braceland, 1966)

Joseph B. Leavy, former philatelist at the Smithsonian Institution, is the source of the oft-quoted statement that the printing plates were produced electrolytically. Braceland (1967) summarized the process thus: "The original die, it is believed, was made from wood. The desired number of impressions for the plate would be made in wax. After removing the die, the wax is dusted with powdered graphite to provide a surface with electrical conductivity. On this surface a coating of copper is electrolytically deposited, the wax is removed, and the copper is backed with typemetal. The plate thus produced is tacked to a wooden block. By this method, clichés for single impressions or the entire plate could be made."

Because of George Brett's research into the archives of the Bureau of Engraving and Printing, as reported in Journal 164, we now know that the dies were steel. Perhaps at a very early stage in the experimental development of the complex designs, a wood die or wood engraving did figure in the process. But the fact remains that THE FINAL DIES WERE STEEL MOUNTED ON WOOD. And these dies, Nos. 127-129, 5c-25c, as still in existence in Washington, D.C., display the heretofore unreported extraneous lines/patterns (originally termed by me multiple-liner cuts) along what became the final outer frame lines. (These lines/patterns are described in detail and illustrated herein, together with other observations on the prints which show them.) However, the production of the plates electrolytically still seems to be a valid concept.

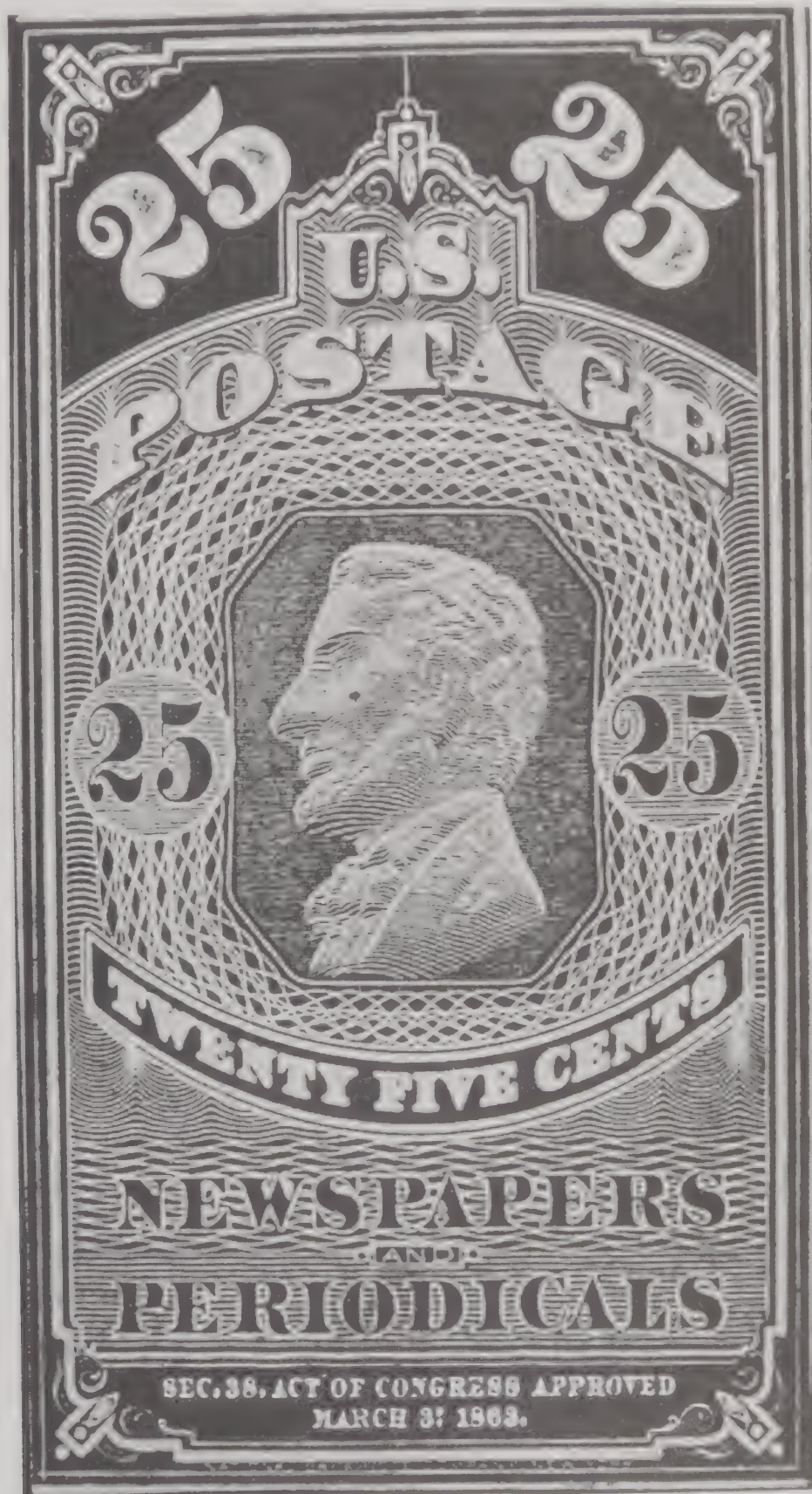
The extraneous lines/patterns show up on the existing die surfaces just as they do on the proof prints. Therefore, the dies were not completely cleared; only an initial effort at clearing was made and then obviously abandoned. The clearing, the cleaning up of the solid areas outside of the design, must have been done on the plate (the 5c only). In this connection, the

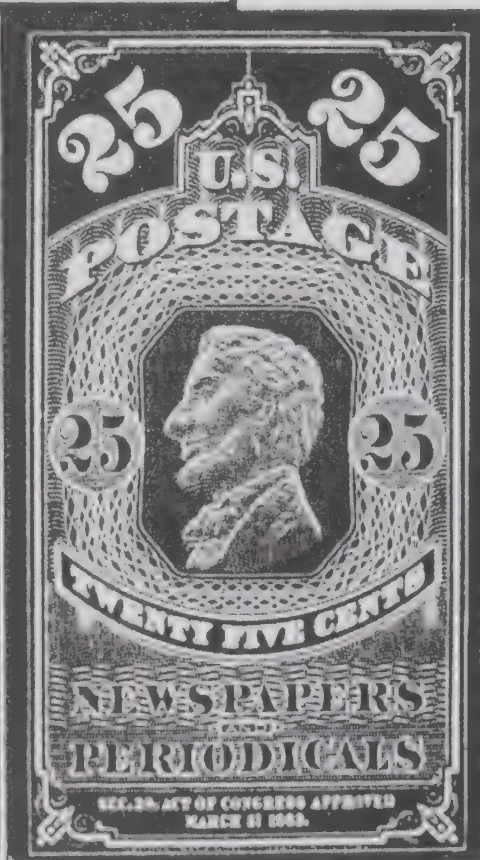
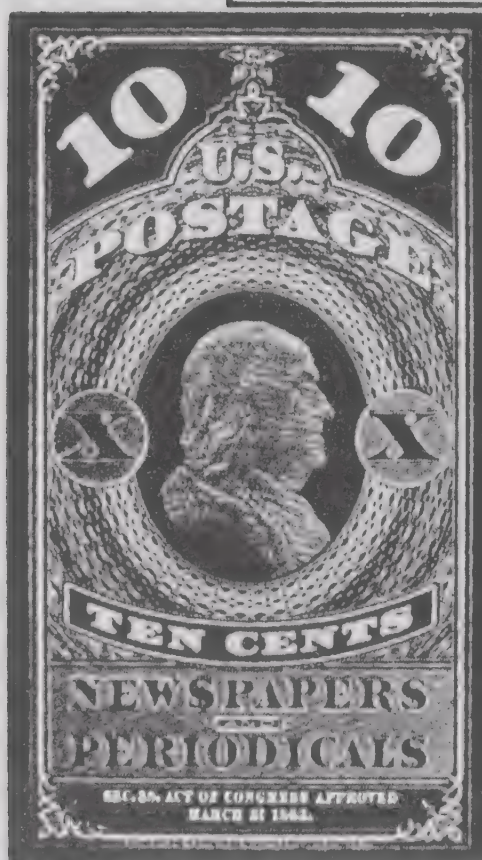
interested student is referred to the excellent study by the British security printer James Dunbar Heath on "Surface Printing Stamps From Steel Plates (Relief Engraving)" which originally appeared in the London Philatelist of September and October 1913 and was reprinted in The Essay-Proof Journal 26. According to this article, "Another trouble is the-



clearing out of the margins between the stamps. In recess printing the metal can be left as it is, as the printer will wipe it clean; but in surface printing the metal must be removed entirely, and grooves as deep as possible left, otherwise the spaces between the stamps will appear dirty, and bits of metal be left catching the ink from the inking roller. We have a

special machine for cutting out these grooves, but even with this it is a tedious job, requiring great care, lest the edges of the stamps be damaged, for, remember, you cannot replace for surface printing any part damaged or cut away, like you can for recess printing, as the work stands up instead of being recessed." (Heath, 1913)





SOUVENIR CARDS AVAILABLE OR FORTHCOMING AND MAJOR SHOWS

This listing is intended to alert the membership and serve as an update of the SCCS numbering system. Numbers are shown in "()" until confirmed and will be deleted when no longer available ("NA") from the initial sources. It is as complete as possible and no responsibility is taken for changes. Anyone who can supply missing ("??") information and/or data concerning availability should please contact the Editor. I also list other forthcoming shows. Whether or not souvenir cards will be issued at these shows will be reported if and when such information becomes available.

DATE	EVENT	LOCATION	SCCS NO	SOURCE	COST	NOTE	COMMENT
2001							
2 March	CPMX	Rosemont, IL		ASC	6.00		8.00 SC
	CPMX	Rosemont, IL		IBNSMW		7	
1 June	NAPEX	McLean, VA	NA-15	NAPEX		4	
	FMA (Justice)	Memphis, TN	FM-9	FMA	12.00		
23 June	Raleigh Coin	Raleigh, SC	?			5	
	ANA Banquet	Atlanta, GA		ASC	4.00		7.00 SC
	ANA Banquet (lg)	Atlanta, GA		ASC	6.00		9.00 SC
	SPMC Reception	Atlanta, GA		ASC	4.00		7.00 SC
	SPMC Reception(lg)	Atlanta, GA		ASC	9.00		12.00 SC
18 August	Battle Brooklyn	Brooklyn, NY	M-28	SCCS#4	6.00	3	
	Battle Brooklyn	Brooklyn, NY	M-28a	SCCS#4	7.00	3	SC
27 August	Battle Brooklyn	Brooklyn, NY	M-28b	SCCS#4	7.00	3	SC
14 September	MILCOPEX	Milwaukee, WI		MPS			
18 October	ASDA Mega	New York, NY	M-29	SCCS#4	4.00		
	ASDA Mega	New York, NY	M-29a	SCCS#4	4.50		SC
2002							
10 January	FUN	Orlando, FL	B258	BEP	6.50		
	intaglio	Orlando, FL	B259	BEP	22.50		
28 February	CPMX	Chicago, IL		ASC	6.00		8.00 SC
	CPMX	Chicago, IL		IBNSMW		7	
14 March	Strasburg SB&C	Lancaster, PA		ASC	6.00		SC 12.00
	Strasburg SB&C	Lancaster, PA	Proof	ASC	15.00		SC 20.00
16 March	200th West Point	West Point, NY	M-30	SCCS#4	7.00	3	
	200th West Point	West Point, NY	M-30a	SCCS#4	8.00	3	FDOI
	200th West Point	West Point, NY	M-30b	SCCS#4	8.50	3	FDOI + Thayer
April	Mobile Tricenten.	Mobile, AL		GCNA	5.00		
4 April	Mega Event	New York, NY	M-31	SCCS#4	4.00		
4 April	Mega Event	New York, NY	M-31a	SCCS#4	4.50		SC
	Mega Event	New York, NY	M-31b	SCCS#4	5.00		SC/FDOI
10 May	Texas Numismatic	Fort Worth, TX	B260	BEP	6.50		
31 May	NAPEX	McLean, VA	NA-16	NAPEX		4	
	NAPEX	McLean, VA	W-?	SCCS#1			
16 June	IPMS	Memphis, TN		ASC	6.00		8.00 SC
	IPMS	Memphis, TN	FM-10	FMA	12.00		15.00 SC
22 June	Raleigh Coin	Raleigh, NC				6	
31 July	ANA	New York, NY	B261	BEP	6.50		
	intaglio	New York, NY	B262	BEP	22.50		
	handprint	New York, NY	B262A	BEP	NA		handprint
	Annual Meeting	New York, NY	N-14	SCCS	dues		
	Double Eagle	New York, NY	B263		?		
	ANA Banquet (lg)	New York, NY		ASC	6.00		9.00 SC

	ANA Banquet (sm)	New York, NY		ASC	4.00		6.00 SC
30 August	BALPEX	Hunt Valley, MD	?	SCCS#1	?		
12 September	Strasburg SB&C	Lancaster, PA		ASC	6.00	1	SC 8.00
	Strasburg SB&C	Lancaster, PA	Proof	ASC	20.00	2	SC 25.00
	Strasburg SB&C	Lancaster, PA	Dealer	ASC	20.00		mint
25 September	LBC&C	Long Beach, CA	B264	BEP	6.50		see p. 10
29 September	Metro Banquet	Montclair, NJ	M-31c	SCCS#4	5.00		
24 October	Mega Event	New York, NY	M-31d	SCCS#4	4.00		
	Mega Event	New York, NY	M-31e	SCCS#4	4.50		SC
	10th folder w/2 SCs	New York, NY	M-32a&b	SCCS#4	15.00	3	see pp.6-7
20 November	17th Paper Money	St. Louis, MO					
2003							
9 January	FUN (48th)	Orlando, FL					
24 January	ARIPEX	Tuscon, AZ					
7 February	SANDICAL	San Diego, CA					
20 February	CPMX (9th)	Rosemont, IL					
28 February	COLOPEX 2003	Columbus, OH					
14 March	ROPEX'03	Gates, NY					
28 March	MARCH PARTY	Cleveland, OH					
11 April	TEXPEX'03	Dallas, TX					
25 April	WESTPEX'03	San Francisco, CA					
26 April	PLYMOUTH SHOW	Plymouth, MI					
2 May	OKPEX'03	Oklahoma City, OK					
16 May	Rocky Mountain	Denver, CO					

NOTES:

(1) See p.

(2) See p.

(3) Add an additional \$1.50 per order. Send No. 10 SAE for illustrated price list of available cards.

(4) Engraved. Mint cards are NA, show-canceled \$6.00. Add \$1.00 per order for postage and handling. Order from NAPEX, P.O. Box 1312 Falls Church, VA 22041-1312.

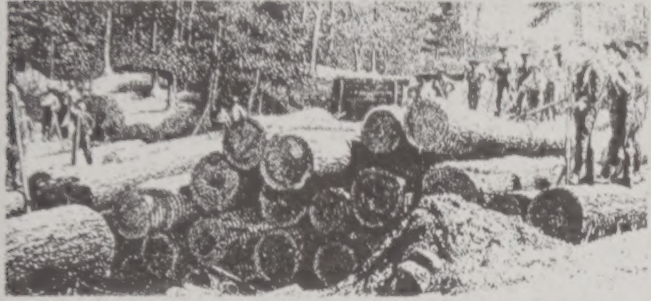
(5) By mail \$5 each or 2 for \$8, ppd. Checks to "Raleigh Coin Club" to Harry Corrigan, P.O. Box 871, Cary, NC 27512.

(6) Mint cards are \$6.50 each (two for \$10.00), canceled cards are \$8.00 each. One mint and one canceled, \$12.00. All prices include postage. From Harry Corrigan, P.O. Box 871, Cary, NC 27512.

(7) From Brian Giese. See SCJ 22:3, p. 3.

SOUVENIR CARD SOURCES

BEP (by Mail): Bureau of Engraving & Printing Mail Order Sales, Room 515-M 14th & C Strets, SW Washington, DC 20228	FMA FMA #216 Neil E. McGary 1474 Cedarhurst Road Shadyside, MD 20764	PPU/BNEG Plate Printers Union P.O. Box 1146 Olney, MD 20830-1146
SCCS#4 (Metro) Chapter: Ralph Calabrese 39 Greenbriar Drive Berkeley Heights, NJ 07922	SCCS#1 (Washington) Chapter: John S. Shue 1314 Darlington Street Forestville, MD 20747-1909	ASC (Ameri-Show Cards) Lee Quast P. O. Box 1301 High Ridge, MO 63049



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The Souvenir Card Journal
Dana M. Marr, Secretary
P.O. Box 4155
Tulsa, OK 74159-0155
Printed in the U.S.A.

PRSRT STD
U.S. POSTAGE
PAID
DOVER, DE 19901
PERMIT NO. 406